MATTAVILASA PRAHASANA

OF

MAHENDRAVIKRAMAVARMAN

Edited and Translated by

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PREFACE

"What a great calamity! Sky brings forth a flower! Sands produce oil! A dramatic composition comes from the South!" —exclaimed an Actress in the course of introducing the Ascaryacudamani of Saktibhadra a great drama by the greatest among the dramatists of Kerala We are further told that the poet had to send his composition outside his region in order to win acclaim Even if the above statement is not the whole truth it is an eloquent essay on the state of literary affairs prevailing at that time in Kerala But then, the Kerala dramatist perhaps did not know that South India had already produced two great plays which could stand the test of time

The Bhagavadajjukiya—'the farce of the Saint and the Courtezan ascribed to Bodhayana by a commentator and the Mattavilasa—'the Diversion of the Drunk' by Mahendra vikrama are referred to in inscriptions which date back to 610 A D Both these plays belong to the Prahasana type and exhibit some common features such as the exposition of the hypocrisy practised by mendicants, the decline of Buddhism in the South, the laxity in moral principles and the ignorance of religious bigots

Kerala had the privilege of preserving these interesting plays to posterity—thanks to the flourishing stage tradition Following the bold example of Saktibhadra, dramatists like Kulasekharavarman Ravivarman and others brought out tolerably good dramas on a wide variety of topics A survey

being conducted by the present writer reveals that there are not less than a hundred plays produced in Kerala by her sons Many of these dramas were staged in the temple theatres of Kerala by professional actors

As a result of these hectic activities, dramatic compositions both indigenous and coming from outside Kerala were assiduously copied and preserved Almost every house in ancient Kerala preserved such copies in their library The spade work of great savants like Mahamahopadhyaya T Ganapathi Sastri brought to light a number of plays including the thirteen dramas ascribed to Bhasa and the Mattavilasa through the celebrated Trivandrum Sanskrit Series It was Mr Sastri who discovered and published the present work for the first time

It is with great pleasure that I bring out this important contribution of South India together with an English translation I am indebted to my friend Mr M Easwaran who undertook the publication of the work

Sreelasyam, Rishimangalam,
Trivandrum, Dec 31, 1973

Dr N P Unni

CONTENTS

ABBREVIATIONS

BSOS	Bulletin of the School of Oriental Studies, London
JOR	Journal of Oriental Research, Madras
KSC	Keralasahityacaritram by Ullur S Parameswara Iyer
KUML	Kerala University Manuscripts Library collection
MSS	Manuscripts
SII	South Indian Inscriptions
TM	Transcript Malayalam
TSS	Trivandrum Sanskrit Series

INTRODUCTION

MAHENDRAVIKRAMAVARMAN

Mahendravarman I also known as Mahendravikrama was perhaps the most outstanding among the rulers of the Pallava dynasty who held sway over a major part of South India during the early centuries of the Christian era His manifold contributions to literature and architecture have earned him a permanent place in Indian cultural history

Since the name Pallava appears to be a Sanskritised form of the Middle Persian Pahlava i e, Parthian, the origin of the family is often traced back to the Parthian adventurers who came to India during the first or second century B C, and their eventual settlement in the South seems to have occurred during the early years of A D[1] The dissolution of the Satavahana empire and the political chaos prevalent in the South gave them an opportunity to establish themselves as a strong political power and soon they found themselves in an impregnable position extending their dominion over a large part of the South By the time Simhavishnu came to power the dynasty has come to stay and he proved himself to be its real founder ruling the tract between the rivers Krishna and Kaveri, having established his court at Kāñcīpuram

The greatness of Simhavishnu as a ruler is testified to by his son Mahendravikrama in the prologue of his *Mattavilasprahasana* in the following words "Simhavishnu like a mountain which bore the weight of the family of the Pallavas, had overcome all the circles of feudatory princes by his policy, had the prowess equal to that of Indra and had humiliated even Kubera, the lord of the heavenly wealth by his benevolence, greatness and wealth"[2] This is corroborated by a veiled reference

[1] L D Barnett, BSOS V-4, p 697

[2] TSS 55 p 3

to Simhavishnu contained in the *Avantisundarikathāsāra* of Dandin, whose great grandfather was patronised by the king [3]

Mahendravikrama the son and successor of Simhavishnu who flourished between 580-630 A D, was a notable figure as a soldier, poet, musician architect, and religious reformer [4] A host of inscriptions and rock cut caves strewn all over the South bear testimony to this genius who gloried himself as Vicitracitta *in addition to assuming many other titles These titles found in* his inscriptions reveal his astonishing variety of accomplishments rarely equalled by any other ruler

'Vicitracitta'

Mahendravikrama has proclaimed on various occasions *that his accomplishments are myriadfold* Thus the Sūtradhāra in the prologue of his Prahasana is made to narrate that

"Wisdom and bounty, mercy, dignity,
comeliness, skill in arts, and guilelessness,
Trust, valour, courtesy—such qualities,
Finding no place in this our iron age,
Have made in him their common home, as blend
In Nature's origin, the Primal Spirit,
Creations fragments when the aeon ends ' [5]

Further he states that 'from him good poet's verses win high reward though they are not of a high quality, for he himself is a poet of considerable merit' [6] That this enumeration of the qualities given by the Sutradhara is no exaggeration is proved by the living monuments of the author still available in the South As has been pointed out, his inscriptions give considerable information on the various aspects of his diverse qualities and interests

'Titles

Mahendravikrama has assumed a bewildering variety of birudas after some of which he named his architectural caves

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[3] *Avantisundarikathāsāra, Ed M Ramakrishnakavi*
दनुजपतिहृदयभूधरविभेदविज्ञातशक्तिनखकुलिशम् ।
जगदुदयहेतुविष्णुरवतु वपुर्नारसिंह वः ॥
[4] K A Nilakanta Sastry *The Culture and History of the Tamils*, Firma K L Mukhopadhyay, Calcutta, 1964, p 21
[5] TSS 55 p 3, Trans L D Barnett, BSOS V-4, pp 697-717
[6] Ibid, p 4

Many of these titles are seen alphabetically arranged in his inscriptions[7] These titles are significant since they throw sufficient light on his personality The following are some of the important titles assumed by him

Abhimukha—'one who looks forward'

Aluptakāma—'One who does not abandon his desire

Anityaraga—'One not permanently drawn to pleasures'

Avanibhājana—'Earth vessel' – i e he whose glory fills the earth This occurs in his Prahasana and also forms the name of a cave at Śiyamangalam called Avanibhājana Pallaveśvaragrha

Cattakāri—Perhaps from Caityakari—'one who made temples' This is because he claims to be the pioneer who made rock-cut temples in South India The cave at Maṇdagapattu (Villupuram Taluk, S Arcot Dist) is perhaps the first to be scooped in the South and Mahendravikrama proudly states that he made the 'Ayatana' for Brahma, Iśvara and Vishnu without the use of traditional materials like timber, brick, metal or mortar It was he who successfully handled hard rocks for the first time since Aśoka He has built numerous similar cave temples in the different parts of Tamilnadu[8]

Citrakārappuli—'The tiger among artists' His proficiency and keen interest in the art of painting is revealed by the title In the Mamandūr inscription he states that "he caused to be compiled a commentary called *Daksinacitra* (i e South Indian Art of Painting) following the methods and rules laid down for such a work"[9]

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[7]T. V Mahalingam, *Kanchipuram in Early South Indian History*, Asia Publishing House, Bombay, 1969 p 70

[8]See, A Reay, *Pallava Architecture*, Archaeological Survey of India Series XXXIV, K R Srinivasan, *Cave temples of the Pallavas*, R Gopalan, History of the Pallavas of Kanci, Jouveau Dubreuil, *Pallava Antiquities* and *The Pallavas* etc

[9]T N Ramachandran, *The Royal Artist Mahendravarman*, JOR VII, Madras, pp 235–237 V Raghavan, *Dakshinacitra*, Journal of the Indian Society of Oriental Art, 1938, pp 195–96

Dṛḍhagatiḥ—'he of firm mind'

Gunabhara—'one with abundance of virtues' This also occurs in the Prahasana

Kalahapriya—'lover of fight or disputes', which shows his war-like qualities

Kattuna— not bound by rules or regulations'

Lalitankura—'The charming scion of the family' The title is used *in naming the cave* Lalitānkura *Pallveśvaragrha* in Tiruchirappalli

Lokaśalya—'the arrow of the world'

Mattavilasa—'the wild sporter' The title is after the Prahasana composed by him where it means 'the wild pranks of a drunkard'

Naihikāmutrika—'one not attached to the pleasures of this or the other world'

Nityavinīta—'one who is ever modest'

Puruṣottama—'the best among men'

Sankirṇjati—'mixed caste' or 'the name of a musical time' or 'a new variety of Tala or raga'[10] The title suggests the musical talents of the royal artist

Śatrumalla—'the wrestler of the enemy or the champion against the foes' This occurs in the last verse which forms the epilogue of the farce

Satyasandha— one who speaks truth'

Vicitracitta—'Curious or inventive minded, or he whose mind is manysided' This occurs in the first cave temple built by him[11]

Besides these he also assumed a considerable number of *Telugu titles, the import of many of them being not quite clear* This practice became so popular at that time that some Telugu rulers, the feudatories of Pallava overlords not only assumed the

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[10]T V Mahalingam, op cit, p 73

[11]See *South Indian Inscriptions*, Vols I–VI for details

names of their chiefs like Mahendravarman etc, but also bore titles such as Mardavacitta and Madanavilāsa indicating some affinity to *Mattavilasa* and *Vicitracitta* [12]

From the point of view of the historians, Mahendravikrama's accession to the throne heralded an important epoch in South Indian history It marked a renaissance in the field of religion, a new era in the history of South Indian Art, Architecture and Painting, and a new impetus to literary activities The cultural connections which India had with South East Asia in the olden times are revived and developed by the Pallava King

'Author'

Mahendravikrama was a poet and author of a high calibre His admiration for his predecessors is revealed by his inscriptions where he mentions Valmiki, Vyasa and others These engraved in different caves scooped at his orders, contain a good number of Sanskrit verses of a high poetic excellence and composed in diverse metres In *Mattavilasa* alone he has used nine different metres where the total number of verses comes only to twenty-three His command over the different varieties of Prakrts is admirable 'Short as is the play, it shows a variety of Prakrts, for the dramatis personae only the Kapalin and the Paśupata speak Sanskrit, the Buddhist, and Devasomā talk in Prākrt That of the Buddhist and Devasomā is practically Śauraseni, but the madman uses Magadhi" [13]

Besides *Mattavilasa*, the authorship of *Bhagavadajjuka*—another farce of equal if not more significance — is generally attributed to Mahendravikrama This is mostly based on a reference in the Mamandūr inscription where the line " . gavadajjuka mattavilasādi " occurs The coupling of *Bhagavadajjuka* with *Mattavilasa* is taken as suggestive of their common authorship [14] But this seems doubtful since a commentary

[12] T. V Mahalingam, op cit, p 81

[13] A B Keith, *Sanskrit Drama*, Oxford University Press, 1959, p 182.

[14] M Krishnamachariar, *History of Classical Sanskrit Literature*, Motilal Benarsidass, Delhi, 1970, p 148 n

on *Bhagavadajjuka* mentions the author of the text to be Bodhāyana [15]

Another work called *Gandhamadana* which is known only from references is also attributed to him This is based on a broken line in the *Avantisundarikatha* of Dandin which states 'sa ca tathā grhyamāna gandhamādana prabhrtibhih Śrīvarakrtaih Samskrtaprākrtānām ca 'Since Śrīvara happens to be a general name of the Pallavas used in inscriptions, it is possible that the above line may refer to a work called *Gandhamadana* by Mahendravikrama [16] Rajaśekhara's reference quoted in the *Sūktimuktāvali* of Jalhana[17] also informs us of the title Sāhasānka for its author which is quite befitting to Mahendravikrama But no conclusion can be arrived at from these references till further evidences become available The authorship of *Mattavilasa* is enough to earn him a unique place in the history of Sanskrit literature

THE PLOT

The scene opens with Satyasoma – a Kapalin accompanied by his wench Devasomā, emerging into the streets of Kāñcī from a liquor shop, apparently leaving behind his Kapala Both are intoxicated and in need of support to escape from falling down Satyasoma could not even spell the name of his mistress and he calls her Somadeva transposing the syllables, to which she reacts in a huff Now he proposes to abstain from drinking in remorse, but the damsel pleads him not to break the vow of the order on her account He agrees and praises Siva who has ordained his followers to drink liquor, enjoy the company of damsels and to assume simple though unwholesome attire, all as leading to the path of salvation Devasomā points out the divergence in the point of view of the Buddhists, but he ridicules them saying that those fools declare contradictory views holding the position that pain leads to pleasure He is of the view that a

[15] Ed P Anujan Achan, Mangalodayam Press, Trichur, 1925
[16] M Krishnamachariar, op cit ,
[17] Ibid , शूर शास्त्रविधेज्ञता साहसाङ्क स भूपति ।
सेव्य सकललोकस्य विदधे गन्धमादनम् ॥

further drinking is now necessary to wash his tongue polluted by the reference to the Buddhists and his mistress readily agrees with him While on the way to another tavern he notices the splendour of the city of Kañcī Reaching a toddy shop, in his present mood he draws a comparison to the shop with a sacrifical ground They notice the dances of intoxicated men The sight of wine stored in jugs makes them eloquent and they pray for it But once it is offered, the Kapālin is unable to find his bowl and he asks his companion if she knows where he kept it She is unable to furnish the informaton and after a lot of thinking he decides to go to the first shop they have visited earlier, in search of the bowl Now the companion points out that it is sinful to refuse the offer already at hand and he asks her to receive it on the cow's horn as an emergency measure His enquiry proves fruitless, though he consoles himself that the bowl is only a sign and that his occupation is not yet lost He suspects that the bowl must have been snatched away either by a dog or by a Buddhist mendicant since it contained roasted meat They decide to walk the streets of Kāñcī in search of the bowl

Now, Nagasena, a Buddhist mendicant enters holding his own bowl tucked under his armpit and covered with his upper garment He is on his way to the monastery having had a sumptuous feast from the house of a pious merchant Devasomā notices his furtive gait and points him to her companion who notices that something is concealed by the mendicant under his arm The Kapālin challenges the Buddhist and the latter quickens his pace to avoid trouble from the drunkard This is mistaken by the Kapālin as a sign of theft and prevents Nāgasena, who does not fail to notice the beauty of the damsel The Kapālin wants to see the bowl of the mendicant and demands it, but the latter objects to it since the food is to be covered always The mendicant now wails calling the name of the *Buddha* The Kapālin wants him to address Kharapata the promulgator of the art of theft [18] Devasomā asks him to have another drink since it will take some time to settle the dispute The Kapālin agrees to it and both of them drink liquor offering the rest to Nāgasena

[18]Kharapata as an author of the science of thieving is known since the time of the *Arthaśastra*

who had to forgo this golden opportunity for fear of others seeing him drinking He pleads them to leave him alone while others want him to give up his bowl The Buddhist pretends ignorance and the Kapālin remarks that it is only expected from him since Buddhists in general negate the existence of worldly objects The Kapālin tries to take the bowl by force at the suggestion of his wench and falls down receiving a kick from the Buddhist In trying to attack the Buddhist the girl also falls down and the former picks her up in compassion Now the Kapālin raises his voice and accuses the Buddhist of taking away his wench from him The explanation of the Buddhist does not appeal to him since if it were due to compassion he was the one who fell down first He again bewails for help in an attempt to secure the bowl

Babhrukalpa—a Paśupata comes on the scene and is approached to arbitrate the issue by the disputants The newcomer notices the damsel, who was his own bawd till the Kapālin lured her away showing a few pieces of shells kept in his pocket So he decides to avenge his loss by encouraging the opposition The Buddhist explains his position and recites the moral rules which bind him In reply the Kapalin says that truth is his guiding principle At last the Buddhist is forced to show his bowl which is of a different size and colour Seeing it the Kapālin and his damsel dance in joy The Buddhist again sticks to his canonical sayings and remarks that the Kapalin should really be ashamed instead of dancing The Kapalin stands his ground and claims that it is his bowl and the sight of it makes him dance The Buddhist asks the Kapalin to note the colour of the bowl which is dark and hence it does not belong to the Saivite But the latter is of the opinion that the former could very well have changed its colour as in the case of his cloth which has turned red from its original white colour The wench is sorry that their bowl has been polluted, but her lover consoles her pointing out the possibility of getting it purified Now the Buddhist points to the size of the bowl again to be intimidated by the Kapalin who accuses him of practising jugglery The former is ready to part with his bowl in this hopeless situation Babhrukalpa admits that he could not judge the merits of the issue and suggests that they go before the court The girl is sure that they will lose the case since the rich Buddhist could easily bribe the

officers. Babhrukalpa rejects her fear and promises justice The Kapālin agrees to the proposal and all of them are on their way to the judicial court.

Now a madman comes their way holding a Kapāla rescued from a dog and offers it to Babhrukalpa as gift. But he is prompted to hand it over to the Kapālin—a worthy recipient. The madman places the bowl at the feet of the Kapālin in reverence and falls at his feet. The latter claims it to be the bowl lost by him and tries to grab it, when the madman runs away snatching if from him in a fit of anger The Kapālin is once again helpless and bewails for help All of them try to hold the lunatic and by their cajolery they induce him to return it to the Kapālin. The madman does accordingly and goes on his way

Now all of them are happy. The Kapālin feels that his penance has borne fruit since he got his bowl back Babhrukalpa thinks that truth always prevails since the Buddhist was saved from the grapple of the intoxicated couple. The Kapālin offers unconditional apology to the Buddhist who gracefully accepts it All of them go their way and the farce comes to an end with the usual epilogue with a reference to the ruling king who is the author himself

CHARACTLRS

The characters in the farce are drawn from contemporary life. The Bauddha mendicants, Kapālikas and Paśupatas are among the inhabitants of Kāñcī when Mahendravikrama ruled over the region From the references of Hieun Tsang who testifies that a large number of monasteries of Buddhists existed in Kāñcī we know that our author has only portrayed what he has seen around him "The characters are vigorously drawn, especially the tipsy Kapālin with his unfailing flow of logic and theology *and the Buddhist monk with his leanings towards wine and* beauty and his desire to find scriptural warrant for them, while the damsel's shrewish femininity is cleverly sketched, and the poor lunatic babbles and acts with a consequent inconsequence that reminds the reader of Lewis Carroll".[19] This observation is to the point

[19]L. D. Barnett, BSOS V-4 pp 697-717

Satyasoma referred to as Kapalin is a Saiva mendicant of a low order carrying a human skull as alm bowl Babhrukalpa the Paśupata is another Saiva monk belonging to a different order Nagasena the Buddhist is just one among those thousands who walked the streets of Kanci in the seventh century A D Devasoma a bawd belonging to the Saivite order shifts her alliance to members of different sections as she pleases The madman *who comes to the stage for a short while has no religious* vocation as is the case with the other characters

The common trait of these characters is that all of them are degenerated fellows who are keen only to keep up their outward appearance The Buddhist is eager to drink wine and enjoy pleasures with women if only he could get hold of a religious text where it is sanctioned The Paśupata who is chosen as an arbitrator is a biased rogue who makes use of the opportunity to avenge his grievance against one of the parties in dispute

The moral degeneration of the religious heads comes in for vehement criticism from the royal author who himself was an ardent Saivite His aim is to expose sham priests of religion and he achieves this end by the sharp characterisation of the villains whose foibles make the work a delectable farce With exception *to Bhagavadajjuka nowhere else in the whole of Sanskrit* literature we find a similar treatment of theme or characters

THE RELIGION IN MATTAVILASA

Though the work is only a short piece it is of special interest to the student of religion The characters belong to various religious sects of the time and they point to the degeneration of the religions and religious practices which were reduced to mockery Satyasoma is a Kapālin—a Saiva mendicant of the skull bearing order Babhrukalpa is a Paśupata—a Saiva monk of another order Nagasena is a degenerated Buddhist mendicant *All of them together through their ridiculous behaviour* and speech convey an idea of the religious background of the time The scene is laid in Kanci, the most important city of South India of that period

The religion of Mahendravikrama is a matter of controversy *but it is believed* that he was a Jain converted to *Saivism*

The story that Appar also called Tirunāvukkaraśu, himself a convert, has converted Mahendravikrama also to Saivism apparently suggested in the *Periyapuranam* is taken as an authentic tradition[20] While his grand-mother was a Jain his father Simhavishnu remained a devout Vaishnava It is to be noted that though he was an ardent worshipper of Siva he was no fanatic In the first rock-cut temple that he built at Mandagapattu in South Arcot, he installed the Trinity—Brahma, Siva and Vishnu Remaining an ardent Saivite he built cave temples for Vishnu at Mahendravādi and Mamaṇḍūr All these show that his was a period of religious tolerance and every religion enjoyed freedom to propagate its views

This unbiased attitude enabled him to see eye to eye with the various religious sects and made him eminently capable to criticise the bad practices which crept into the various religions From the Prahasana it is to be gathered that to a Kapalin a Kapāla is as essential as a sacred thread to the Brahmin and that once it is lost he has to acquire another within a specified time He should besmear his limbs with sacred ashes, drink liquor from the skull of a human being He also carried a cow's horn for blowing during his worship and drinking bouts and in emergency it is used as a bowl to receive toddy Since he believes that there is some relation between the effect and the cause he holds that austerity in this life would not bring happiness in another, for austerity and bliss are of opposite nature He may enjoy carnal pleasures with his wench Kapalika who follows him even to the liquor shop sharing the drink He holds the Buddhists in contempt

Satyasoma the Kapālin in the farce is critical of the life of Śakyabhikṣus Being a degenerate man he envies the life of the Buddhist monks who indulged freely in flesh and food and became wealthy being the managers of several Vihāras They lead a very comfortable life against the very tenets of their religion The cloth they wear is only to conceal their foibles Buddha, their teacher, is only a thief stealing doctrines from *Mahabhārata* and Vedantic works before the vigilant eyes of

[20] T V Mahalingam, op cit, p 76

Brahmins and compiling them into a doctrine of his own In this respect he surpasses Kharapata, the promulgator of the science of theft His Māyāvāda is ridiculed since it is untenable to hold that ocean, mountain etc, are non-existent Nāgasena, the Buddhist monk in the play is again a degenerate He laments that the Buddha who has ordained an otherwise comfortable life for people like him failed to prescribe indulgence with women and drinking of liquor He is of the opinion that perhaps the Buddha might have prescribed them also since he was omniscient Perhaps the older mendicants must be concealing these prescriptions from the youngsters and a search for old copies of religious books will be beneficial since it is quite likely that such ordinances may be inscribed in them He is in search of ancient authentic text with a view to helping younger mendicants

All this shows that the time in which Mahendravikrama lived was one of great religious activity The Bauddhas and Jainas had completely degenerated and their religion was held in contempt and their priests in ridicule[21] According to Hiuen Tsang, there were more than hundred Buddhist monasteries in Kāñci with more than ten thousand monks He states "Not far from the south of the capital was a large monastery which was a rendezvous, for the most eminent men of the country"[22] This monastery may probably be identified with the Rājavihāra mentioned in the Prahasana of Mahendravikrama

It is obvious that linga cult was in vogue in the Tamil country in the early Pallava period Mahendravikrama himself has been an ardent follower of the cult From the number of shrines he has excavated for Siva and from the invocatory verse at the beginning of his work we may conclude that he was a Saiva, though not probably belonging to the Kapālika sect which he holds to ridicule Naturally the Saivite point of view is held in high esteem by him though he never spares a sham priest or mendicant of the religion

[21]T A Gopinatha Rao, *Mattavilāsaprahasana*, The Madras *Christian College Magazine, Vol XXXIV, No 8, Feb 1917.*

[22]T V Mahalingam, op cit, p 89

The dominance of Saivism, though subtle in nature, was upheld in later times by a section of the Hindus in Kerala The Cākyārs of Kerala who used to put on temple theatre a selected number of Sanskrit dramas naturally preferred this farce because of its religious flavour. They further curtailed the scope of the piece at a later time shunting the portions relating to the Buddhist monk and his activities highlighting only the Saivite aspect of the theme

MATTAVILASA ON THE KERALA STAGE

Kuṭiyāttam in which dance, drama and music combine, is perhaps the earliest known form of enacting Sanskrit drama in Kerala and it is somewhat different from other forms of dramatic representations known to have existed elsewhere [23] Kulaśekharavarman, an ancient king of Kerala, himself a renowned dramatist and author of the dramas *Tapatisamvarana* and *Subhadrādhanañjaya* and who had donned the role of characters in his own plays, is credited with the reformation of the Kerala stage by boldly introducing several innovations which are generally observed in Kūṭiyāttam performances [24] In this he is supposed to have been assisted by his friend Tolan, by composing manuals on stage-craft generally styled Āṭṭaprakāras and Kramadīpikas for staging Sanskrit dramas in the temple theatre of Kerala [25]

There are several restrictions in putting Sanskrit dramas on the Kerala Stage The drama is usually staged inside the Kūttampalam—a temple theatre built to specifications—within the precincts of a temple by Ampalavāsis, a section of the temple servants—the Cākyārs, the Nampyārs and their women Nanyārs While the Cākyār performs the part of the male characters in the play the Nanyars act the role of women and the Nampyār is to work on the drum—the musical instrument known as Miḷāvu

[23]See Keralavarma Ammamantampuran, *Kūttum Kūṭiyāttavum* Trichur, 1114 M. E, for details

[24]N P Unni, *Kulasekharavarman and his works*, (unpublished doctoral dissertation), Trivandrum, 1957

[25]P V Krishnavariyar, *Tolamahākavi*, P K Bros, Calicut, 1953

The Vidūṣaka is an essential character in this kind of performance in so far as he finds a place in the drama put on the stage He is to recite for the benefit of the masses a vernacular translation of every verse As in the case of Ankīya Nāt of Assam only one act of the drama is invariably covered in a Kūti yāttam performance and that on no occasion is a drama staged in full unless it happens to be an one act play like Prahasanas Generally a performance lasts for many days ranging from six to eighteen or twenty days and in the case of *Mantrāṅkam* it lasts for forty one days [26] Usually the performance takes place between the evening and midnight The first day is taken up with the depiction of Kūttupurappād the starting of the play or Praveśaka also called Sthāpana in which the Sūtradhāra introduces the play On the second days is Nirvahana in which the Sūtradhāra who often dons the role of the principal character in the play, narrates with gestures the introductory portion of the particular act which is being staged The preliminaries over, the story begins usually on the the third day and if the particular act happens to have a Vidusaka, the beginning of the story is further delayed by three or four days

Sanskrit dramas are not staged as such in Kutiyattam Individual acts from well known classical dramas are selected and adapted for the stage and each of such acts is known by a different name [2] Every act which is staged in Kūtiyattam is often re-written according to the exigencies of the stage and we have manuals that help the staging of the plays, composed by Cākyars These manuals supply introductory portions of the story to be enacted in the Nirvahana and in certain cases vernacular translations and parodies Without the assistance of such manuals no act of a drama could be staged and hence Cakyārs have prepared such manuals in advance for the plays or acts which they usually put on the temple theatre According to the tradition of the Cakyars the number of acts in which they are usually trained is only seventy two including the one-act dramas

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[26]Keralavarma Ammamantampuran, op cit, p 126

[27]Cf Cf Mantranka (*Pratijñāyaugandharayana* Act III) and Svapnānka (*Svapnavasavadatta* Act IV)

and Prahasanas [28] These acts are selected from only 24 classical dramas and among them *Mattavilasa* of the Pallava King Mahendravikramavarman and *Bhagavadajjuka* are the two Prahasanas adapted for the Kerala stage.

Mattavilāsa with its religious theme projecting a Saivite point of view and describing a satirical story centering round a drunken Kāpālika, his wife, a Buddhist Bhikṣu of loose morals, a Paśupata and a lunatic was an obvious choice for the Cākyār in search of a farce fit to be enacted within the precincts of a Hindu temple especially in a temple consecrated to Siva The drunken revelry of the Kāpālika is more or less equated with the dance of Siva by the devotees, who in their religious mood, identify him with the God Supreme indulging in his eternal dance The dance of Siva, sometimes referred to as '*Mattavilasa tirunrttam*'—the intoxicated dance of the Supreme Being—was to appease goddess Durgā in her form as Bhadrakāḷi Durgā, after killing the demon Dāruka, returned to the side of Siva with unabated fury and in a murderous mood The god assumed his dancing stance to the escape the fury and Durgā was soon attracted by the divine dance casting away her anger she herself assuming the same dancing pose [29]

The Kerala actors who play the role of Satyasoma—the Kapālin in the play suggest his similarity with Siva and this lends a holy atmosphere to the performance This attitude enhanced the popularity of the farce in the Kerala theatre and such performances were instituted as a mode of worship in temples consecrated to Siva by devotees to beget issues in their family Such offerings are made to Siva in the temple of Cerumannam near Kottiyūr in North Malabar where the performance of *Mattavilasa* by Cākyar is a regular feature of the annual festivals, in addition, it is occasionally performed at the request of devotees [30] In order to fulfil their various desires, especially the desire to get an

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[28] K. R Pisharoti '*South Indian Theatre*'—The Theatre of the Hindus, Sushilgupta (India) Ltd , Calcutta, 1955, p 201

[29] Dr C Achyutha Menon, *Kaliworship in Kerala*, University of Madras, Madras, 1943, pp 41 and 203

[30] Mani Madhava Cākyār, *Mattavilāsam*, 1968, Preface, p 1

offspring Similar performances are instituted also in the Siva temple at Trkkariyur in the Kottayam District Thus the play has assumed a religious importance also at the hands of the Cakyar—an unusual status for a satirical composition

Unfortunately no Āttaprakara or Kramadipika giving a complete account of the staging of this Prahasana in Kūtiyāttam is available to us However some old manuscripts contain certain information on this aspect, though only of a fragmentary nature

A few commentaries or rather glosses on *Mattavilasa* are available in fragments, the manuscripts being rather old and brittle Dr L D Barnett has referred to an anonymous commentary upon it[31] According to him 'a large part of this commentary consists of Chāyā or Sanskrit renderings of the Prakrt passages'[32] But it contains no reference to the staging of the farce Another manuscript with the title '*Mattavilasa prahasanatika* available to us again contains only a gloss in addition to the corresponding Sanskrit rendering for Prakrt lines The gloss is given partly in Malayalam also[33] The first reference to the farce being used in Kutiyattam performance is provided by a fragmentary account on it in the last two leaves of a codex containing the text of the play[34] The manuscript under reference contains a few verses used by the Cakyars in addition to instructions on using the respective tunes in which the verses are to be sung Yet another manuscript under the title *Mattavilasatippanam* contains 41 *ślokas* purported to be a detailed commentary on the first verse of the play recited by the Sutradhara[35] This commentary in metrical form gives us some useful information as to how Cakyārs used to enact the Nirvahana or

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[31]Brit Mus Or No 9272 BSOS III pp 281–285 London, 1923 25

[32]L D Barnett, 'Some notes on *Mattavilasa*', Ibid , p 281

[33]Descriptive catalogue of Manuscripts in the Govt Mss Library, Bhandarkar Oriental Research Institute, Poona, 1937, Ms No 96/1919–24 p 158

[34]KUML MS NO 17872 B

[35]KUML MS NO 17946 B See appendix

introductory portion of the play Even the most recent publication on this subject issued by an authority who himself has been putting the farce on the temple theatre contains only a limited account[36] The information is mainly gathered by him in a traditional or hereditary capacity from practising Cākyārs of the last generation Moreover it is limited in so far as it refers only to the practice in vogue in the Kottiyur temple Putting all these accounts together we may get an idea of the stage practice with regard to the farce in Kerala

At present the performance is generally limited to the Siva temple, the stage being the usual Kūttampalam found in the temple compound The duration is now limited to three days or evenings though we have evidence to suppose that it was not so in ancient times An Āttaprakāra on *Bhagavadajjuka* states that in *Mattavilasa*, the Sutradhara alone holds the stage for seven days[37] and this obviously is to be followed by a further three or four days Though there are several characters in the play only the role of the principal character, that of the Kapālin, named Satyasoma is donned by the Cakyār, the other relevant characters being represented by him through 'stobha'[38] Thus the number of characters appearing on the stage is limited to the irreducible minimum Further, only a part of the story is enacted, the quarrel scene etc, being omitted and the performance coming to an end with the representation of the sixth verse of the play beginning with 'Udbhinnaśramavāribindu' etc A religious importance, has come to accrue to the play at the expense of its dramatic significance

The following is the theme of this representation as suggested by the adapted version of the Cākyār[39] — Satyasoma, a born Saivite, married a Brahmin maiden called Devasoma Once, on his way to the Siva temple, he noticed some Brahmin

[36]Mani Madhava Cakyar, op cit,

[37]KUML. MS No T M 79, KSC I p 272

[38]It is a peculiar feature of Kuṭiyattam The same actor assumes the pose of several, including women, simultaneously by his clever representation

[39]Mani Madhava Cakyār, op. cit., pp 5 6

enters dressed in the costume of Sthāpanāsūtradhāra He represents by action that he is going to mount Kailāsa to witness the dance of Siva, he was attracted by the sound of the drum while he was reading the *Bhāgavata* after his morning ablution. But on the way he meets with some Brahmins and decides to bless them by his dance He recites the first verse[42] of the drama upto the middle of the second line ending with 'bhavāveśavaśād' and explains the meaning of the whole verse followed by action and blesses them Once again the process is repeated Then he represents by gesticulation the forms of Siva and Parvati and worships them to the accompaniment of the stotras sung by the Nanyār lady After worshipping other deities as well he retires for the day along with others

On the second evening the Nirvahana, in which the connecting link of the story to be enacted, is provided The Cākyār dressed as Sūtradhāra gesticulates the meaning of the verse already hinted at in the previous evening His aim is to create a background for the principal character of the farce Kapālin, Satyasoma the Brahmin holding an alms bowl and supposed to be identified with Siva himself. For this the Nanyār lady recites the verses from the second and third cantos of *Kumārasambhava* of Kalidasa wherein the story of the penance of Parvati, the futile attempt of Kama instigated by gods to win Siva and the subsequent calamity in which he is burnt to ashes, the severe penance of Parvati and the final success by winning Siva for her husband etc , are described The Cākyār interprets through gesticulation the meaning of these verses as they are recited by the lady, who continues the story probably based on some Āṭṭaprakāra The story is that Subrahmanya the son of Siva and Parvati was elected the commander of the forces of the gods The demon Tāraka was killed in a fierce battle by Subrahmaṇia Then a new class of demons called Raktabījas

[42]TSS No 55 p 1

भापावेपवपु क्रियागुणकृतानाश्रित्य भेदान् गत
भावावेशवशादनेकरसता त्रैलोक्ययात्रामयम् ।
नृत्त निष्प्रतिबद्धबोधमहिमा य प्रेक्षकश्च स्वय
स व्याप्तात्तनिभाजन दिशतु वो दिव्य कपाली यश ॥

who grew out of the blood shed on the battlefield posed a new threat which Subrahmania could not combat. He sought the help of his father Siva, who tried to kill the demons by his spear. But to his dismay a thousand Raktabījās sprang up from each drop of blood that was shed Then from his third eye goddess Bhadrakaḷī was produced and she wiped out the demons in a furious onslaught But once the aim was fulfilled she could not be subdued and she rushed at the gods in an attempt to devour them To appease her, Siva resorted to his famous dance in which the goddess was gradually enamoured After portraying this story by his gesticulation the Cākyār recites the balance of the verse from the play, recited the previous day, beginning with 'Anekarasatām trailokyayātrāmayam' and enacts the meaning of the whole verse once again The Brahmins who are supposed to *surround him want to witness the holy dance of Siva and the* Sūtradhāra says that it is enough to witness the dance of Satyasoma, the Kapālin, who is practically the god himself The Brahmins agree to this and they set out to meet the Kapālin

Thus the story of the second day not only provides a religious atmosphere for the performance but also connects up with the play at hand All these wild deviations from the drama proper are woven *around the meaning of the first verse which is* in praise of Siva According to the version of the *Mattavilāsatippaṇam*[43] only the first portion of the story ending with Kāmadahana seems to have been adapted by the Cākyār at first This portrayal is in sequel to the meaning of the word 'Anekarasatām' occuring in the verse, since in Kāmadahana all the different emotions are hinted at.[44] It is the latter half of the story that lends a religious fervour to the play by introducing the dance *of Siva, which again can well be connected with the* meaning of the verse at hand

On the third evening the Cākyār appears on the stage dressed on Satyasoma the Kapālin The Naṅyār recites a verse

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[43]KUML MS No 17946 B

इत्यस्य कामदहन विषयत्वेन कथ्यते ।

[44]Ibid ,

एव सर्वे रसास्तत्र कामदाहे प्रतीतिता ॥

which refers to the appearance of Satyasoma who has practically identified himself with God Siva Thus he besmears his limbs with ashes, wears matted locks and a loin cloth, holds a trident, sounds a handy double drum, sets his feet in a dancing spree, drinks wine from his alms-bowl, and runs with his faltering feet in a hilarious mood accompanied by Devasomā [45] This verse not occurring in the farce of Mahendravikrama is recited again by the Nanyār Now the Cākyār donning the role of Kapālin and standing behind the curtain recites a verse of his own in praise of liquor. 'Goddess Liquor, mother of intoxication! poured into a cup, are ye afraid of me? Bereft of strength, am I intoxicated? The whole world seems to be intoxicated' [46] Having repeated the verse he comes to the stage proper addressing Devasomā Here he uses the text prescribed for the character in the drama [47] The passage is repeated and the meaning is indicated by gestures His speech is completed with a stanza prescribed for him in the play [48] Then he dances representing

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[45] Ibid p 18

भस्मालङ्कारगौर शशिकुसुमजटाजूटकौपीनधारी
नृत्तारम्भप्रसक्तो मुखरडमरुको देवसोमासहाय ।
पीत्वा पीत्वा कपालात् सहयुवति सुरामट्टहास वितन्व-
न्नायात्येष मत्त स्खलितपदयुग सत्यसोम कपाली ॥

[46] Ibid

भगवति ! मदिरे ! मदस्य मात !
चषकगता चकितासि किन्नु मत्त ।
चलितधृतिरह किमस्मि मत्त
विलसति मत्त इवाद्य जीवलोक ॥

[47] TSS 55 p 5

कपाली—(क्षीवता रूपयित्वा) प्रिय ! देवसोमे ! सत्यमेवैतत्— तपसा कामरूपता प्राप्यत इति । यत् त्वया परमव्रतस्य विचित्रानुष्ठानेनान्य एव रूपातिशय क्षणात् प्रतिपन्न । तव हि—,

[48] Ibid

उद्भिन्नश्रमवारिबिन्दु वदन सभ्रूलताविभ्रम
खेल यान्त्यकारणानि हसितान्यव्यक्तवर्णा गिर ।
रागाक्रान्तमधीरतारमलसापाङ्ग युग नेत्रयो
रसोपान्तविलम्बिनश्च विगलन्मालागुणा मूर्धजा ॥

by gesticulation the forms of Siva and Parvati offering worship to them

Now all of them enter inside the temple where the performance is held and worship the deity Once again they come back to the stage and this time the Cakyār resting on a wooden stool recounts the whole story by gestures, giving the details of his penance along with his wife, the blessing of the god giving his identity to Satyasoma and the boon that whoever witnesses his dance will fulfil their desires like begetting an issue He again worships the god, offers liquor in the worship, drinks it along with his wife and repeats the verse describing the effect of liquor on her With a final worship of the god and an intoxicated dance, the performance comes to an end

The above account of the performance with a religious outlook is gathered from a practising Cākyār who is still active on the stage We have already noticed that there is evidence in an old manuscript that the story of Kāmadahana was freely adopted in the exposition of the first verse Since the manuscript is two or three centuries old the practice itself might date back to several centuries But it is not likely that the mode of representation curtailing the scope of the farce was the age long custom, for it is an injustice to the royal author to select only a part of an one act farce and to represent it in an entirely different light Moreover this is not the case with regard to the staging of the plays of Bhāsa and others on the Kerala stage

That this was not the case in early days is made out by a fragmentary manuscript on staging the play [49] The manuscript under reference gives some verses describing the city of Kāñcī where Satyasoma flourished The Siva Temple at Ekāmra is also referred to in the description,[50] which probably is to be for

[49]KUML No 17872 B

[50]Ibid

कामाक्षी च कवीन्द्रवन्द्यचरणा यत्रैव विद्योतते ।
नित्यं वेगवती नदी भगवती यत्रोग्रवलाकामिनी ॥
काम्या सा महतीपुरी समभवत् काञ्चीति वेदान्विता ॥

enacting the Nirvahana. The stealthy way in which Nāgasena the Buddhist mendicant enters the bazaar is portrayed in another stanza [51] Another character mentioned here is Babhrukalpa the Pāśupata [52] Unmattaka, the lunatic, is referred to as being chased by dogs and crows [53] From these references we may hold that the play was staged in Kūṭiyāṭṭam during the last two or three centuries Such a fullfledged performance must have lasted for a considerable period We have already noticed that the Sūtradhāra alone held the stage for seven days at a stretch

We may conclude that *Mattavilāsa* was a favourite piece of the Cākyār repertoire and that it was widely used in the temple theatres of Kerala because of its Saivite flavour and its overwhelming humour best suited for festival occasions in Hindu temples It's popularity might have persuaded the Cākyār to give it a more dominant religious trait as a result of which it lost much of its dramatic merit as a farce, though it acquired a religious halo unrivalled in the whole field of dramatic literature in Sanskrit. Here dance acquires dominance over drama. Nilakaṇṭha (c 10th century A D) the reputed author of *Kalyānasaugandhika vyāyoga* has hinted at this importance of

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तस्या विद्यापरिचयपटु कोऽपि विप्र स्वरुच्या ।
तन्त्र कापालिकमनुगतो भोगमोक्षानुसारि ॥
सम्यक् कृत्वा गुरुचरणयोर्वन्दनं तन्नियोगात् ।
भूयो भूयो व्रतमनुचरन् तत्पुरश्चारुचार ॥
देवसोमाख्यया पत्न्या सत्यसोमपदाभिध ।
एकाम्राख्य शिवक्षेत्रमागतो मददीक्षित ॥

[51]Ibid

शठमति शाक्य शनैस्सर्वतो दृष्टिन्यस्य सुरापण समगमद् यो नागसेनाह्वय. ॥

[52]Ibid

...हास्यावह वेप चन्द्रकलाजटाक्षभसित......
बिभ्रन् पाशुपतोऽभियाति सहसा यो बभ्रुकल्पाह्वय ॥

[53]Ibid

सञ्चरति द्रुत बलिभुजा वृन्दैश्वभिश्चान्वित. ॥

dancing in *Mattavilasa*, for it pleases the divine beings [64] It is quite probable that this aspect of the Prahasana might have contributed to a great extent in preserving this humorous work to posterity

THE EDITION

Mattavilasaprahasana was published for the first time in the well known Trivandrum Sanskrit Series as No 55 in the year 1917 by MM T Ganapati Sastri The date of the publication is given as 18th May 1917 The manuscript itself was secured by him as early as 1909 along with those of the plays attributed to Bhāsa A transcript of the manuscript was lent some six months prior to the date of publication to Mr T A Gopinatha Rao Superintendent of Archaeology Travancore and he has published an article on the work in the Madras Christian College Magazine (Vol xxxiv No 8, p 408 Feb 1917) This was perhaps the first notice of the work announcing the discovery The publication was received by scholars interested in Indology all over the world with great enthusiasm A translation of the work in German entitled 'Die Streiche Des Berauschten was published by Dr J Hertel (Leipzig 1924) Soon an English translation was prepared by Dr L D Barnett and it was published in the pages of the Bulletin of the School of Oriental Studies London (BSOS V Part-4 pp 697 717, 1930) But these were only translations without the text being reproduced The Chowkhamba Sanskrit Series, Varānasi has published the text with some notes and translation in Hindi based on the Trivandrum edition A modern edition with an English translation has been a long felt need and an attempt is made here to fulfil this end

The English translation of Dr Barnett is an excellent attempt in many respects and the present editor has carefully gone through it before attempting a fresh translation in which he is indebted to the learned European scholar in a large measure Still he feels justified in attempting a new translation To quote

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[64] KSC I p 125
नृत्यमत्तविलासगतां धनपतेः प्रीतिं करिष्याम्यहम् ।

an instance, the first line of the farce. 'Bhāṣāveṣavapuhkriyāguṇakṛtān āśritya bhedān gatam' was translated by Dr. Barnett as "manifold in speech, dress, person, act and quality" obviously ignoring the import of the technical term 'vapuhkriyā'—bodily action which stands for Āngikābhinaya along with the other modes of representation Vācika, Sāttvika and Āhārya which are referred to in the line The tippana printed as appendix to the present edition has clearly pointed out the meaning of the term as 'Vapuhkriyetyāngikaśca' Hence in translating the term as 'person, act etc' the translator has not done justice to the original

In the printing of the text the editor has adopted the practice followed by scholars like Mr M R Kale of giving the Sanskrit renderings of the original Prakrt passages retaining the Prakrt within brackets This, he hopes, will facilitate easy understanding of the text

A metrical commentary on the first stanza of the play is appended to the edition which throws light on the staging of the farce in the temple theatres of Kerala by professional actors. In preparing the edition the undermentioned manuscripts were consulted though they seldom show substantial variations of the text

MANUSCRIPTS MATERIAL

A & B Two manuscripts used by T Ganapati Sastri in Trivandrum Sanskrit Series No 55, Trivandrum, 1917 (1) Obtained from Manalikkara mathom in South Travancore in 1909, Palm leaf, Malayalam script, Complete, 3-4 centuries old (2) Obtained from Nilakanthan Cakyar, Manganam, in North Travancore in the year 1914, Palm leaf, Malayalam script, Complete, 3-4 centuries old It is not possible to distinguish as to which of the two is referred to as 'Ka' or 'Kha' in the edition

C• Kerala University Manuscripts Library (KUML) Ms No. 17622 A; Palm leaf, Size 16×2 inches, Folios 8, 8 lines per page, 48 letters per line;

Malayalam script, Incomplete Begins from the 4th page of TSS 55, Very old, Date not given, Scribe unknown, Obtained from Narayanan *Nambutiri, Kattumadam Mana, Punnayurkulam*, Cochin

D KUML Ms No 18096 C, Palm leaf, Size 13×1¾ *inches, Folios 8 10* lines per page, *48 letters per* line Complete, Malayalam script, Date not given Scribe unknown, About 3 centuries old, Obtained from Thekkedathu Illam, Tiruvalla

E KUML Ms No 17872 B, Palm leaf Size 7½×1½ inches Folios 19, 8 lines per page, 30 letters per line, *Malayalam script, Complete*, Scribe Sankara, Date not given About 3 centuries old, Obtained from Agnisarman Bhattatiri, Tharayil Kuzhikkattillam, Tiruvalla

F KUML Ms No 22848 H Palm leaf, Malavalam script, Size 16×1¾ inches Folios 5 10 lines per page, 56 letters per line Incomplete Begins at the 6th page of TSS 55 Obtained from Salvadi Iyer, Fort, Trivandrum

G Brit Mus Or. 9272 The manuscript contains an anonymous commentary "A large part of this commentary consists of cebayas or Sanskrit renderings of the Prakrt passages" Dr L D Barnett, '*Some notes on the Mattavilāsa*', *BSOS III* (1923-25), London, pp 281-285

H Ms No 338 Q of Government Sanskrit College Library, Trippunithura Palm leaf, Malayalam script, Size 16×2 inches, Folios 6 9 lines per page, *60 letters per line Almost complete*

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THE CAST OF CHARACTERS

SŪTRADHĀRA	The stage-manager who is glad to introduce the play since it serves to pacify his senior wife angered by his devotion to his younger wife
NAṬĪ	An actress, the wife of Sūtradhāra who resents the partiality of her husband to her co-wife
KAPĀLIN	Satyasoma, a mendicant belonging to the skull-bearing order of the Śaivite sect, residing near Ekāmranātha themple at Kañcī A degenerate, he takes to wine and women abusing the tenets of his religion
DEVASOMA	A wench who has befriended Satyasoma sharing his drinks The daughter of a barber by birth, she had been the wife of a Paśupata before her elopement with her present paramour
ŚĀKYABHIKṢU	Nagasena, a Buddhist mendicant who resents the elder members of the order who formulated their religious canons for their omission with regard to the rule concerning flirtations with women
PAŚUPATA	Babhrukalpa, a Śaivite belonging to another order In trying to mediate the dispute between the Kapalin and the Buddhist he avenges the elopement of his wife with the former He is also referred to as Śuranandin
UNMATTAKA	A lunatic roaming the streets of Kāñcī to the *accompaniment of mischievous children* howling at his back His appearance on the scene helps to solve the dispute

The action is supposed to take place in one of the streets of the city of Kāñcī of the seventh century when the play was produced

मत्तविलासप्रहसनम्

मत्तविलासप्रहसनम्

श्रीमहेन्द्रविक्रमवर्मप्रणीतम्

(नान्द्यन्ते तत प्रविशति सूत्रधार ।)

सूत्रधार —

भापावेषवपु क्रियागुणकृतानाश्रित्य भेदान् गत
भावावेशवशादनेकरसता त्रैलोक्ययात्रामयम् ।
नृत्त निष्प्रतिबद्धबोधमहिमा य [1] प्रेक्षकश्च स्वय
स व्याघ्रावनिभानन दिशतु वो दिव्य कपाली यश ॥ १ ॥

भो ! समासादित खलुमया यवीयसीभार्यामधिकृत्य समुत्पन्नव्यलीकाया ज्येष्ठाया मे कुटुम्बिन्या युक्ततर प्रसादनोपाय, यश्चिरस्याद्यवय प्रेक्षाधिकारे परिषदा नियुक्ता स्म । तद् यावदेनामुपसर्पामि । [2] (नेपथ्याभिमुखमवलोक्य) आर्ये ! इतस्तावत् ।

(प्रविश्य)

नटी—(सरोषम्) आर्य ! किं चिरस्य कालस्य यौवनगुणभरमत्तविलासप्रहसन दर्शयितुमागतोऽसि । [अय्य ! किं चिरस्स कालस्स जोव्वणगुण [3] भरमत्तविलासप्पहसण दसेदुं आअदो सि ।]

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१ करोतीत्यध्याहर्त्तव्यम् ।

२ C,D,E,H परिक्रम्य ने- ।

३ H गुमर- ।

सूत्रधार —यथाह भवती ।

नटी— तयैव तावद् दर्शय, या त्वया रमयितव्या। [ताए एव दाव[1] दंसहि, जा तुए रमइदव्वा।]

सूत्रधार —त्वया सह दर्शयिष्यामीति ।

नटी— किं तयैव नियुक्तोऽसि ? [किं ताए एव्व णिउत्तो सि ?]

सूत्रधार —एवमेतत् । अपि च, तत्र गता महान्तमनुग्रहं लप्स्यसे ।

नटी— तवैव[2] खल्वेतद्युज्यते । [तव एव्व खु एदं जुज्जइ ।]

सूत्रधार —भवति ! किमिव न युज्यते । त्वत्प्रयोगपरितोषिता परिषद्-नुग्रहीष्यतीति ।

नटी— (सहर्षम्) एवम् । लब्ध आर्यमिश्राणां प्रसादः । [एवं । लद्धो अय्यमिस्साण पसादो ।]

सूत्रधार — बाढम् । लब्धः ।

नटी— यद्येवं, किं ते प्रियाख्यानिकं[3] ददामि । [जइ एवं, किं दे पिअक्खाणिअं देमि ।]

सूत्रधार —अलं प्रियाख्यानिकपुनरुक्तेन[4] । पश्य—

उद्भिन्नरोमाञ्चकपोलरेख-
माविर्मयूखस्मितमञ्चितभ्रु ।
लब्धा प्रिये ! दुर्लभमाननं ते
भूयोऽपि किं प्रार्थयितव्यमस्ति ॥ २ ॥

नटी— किमिदानीमार्येण[5] प्रयोक्तव्यम् । [किं दाणिं अय्येण पउञ्जिदव्वं ।]

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१ D दंसि ।

२ G तवैव ।

३ G नितक ।

४ E न । कुत , उद्भिन्न- ।

५ G यः नाटक नाटयितव्यम् ।

सूत्रधार — ननु त्वयैवाभिहित मत्तविलासप्रहसनमिति ।

नटी— नूनमस्मिन्[1] पक्षपाती मे कोप, येनाभिप्रायानुरूप भणितास्मि । आर्य ! कतम पुन स कवि, योऽनया[2] कृत्या प्रकाश्यते ? [सुण इमस्सिं पक्खवादी मे कोवो, जेण अभिप्पाअ अणुरूव[3] भणाविद म्हि । अय्य ! कदमो उण सो कवी, जो इमाए किदीए पआसीअदि ।]

सूत्रधार — भवति ! श्रूयताम्[4] । पल्लवकुलधरणि मण्डल[5] कुलपर्वतस्य सर्वनयविजितसमस्त सामन्तमण्डलस्य आखण्डल-समपराक्रमश्रिय आमहिमानुरूपदानविभूतिपरिभूत-राजराजस्य श्रीसिंहविष्णुवर्मण पुत्र शत्रुषड्वर्ग-निग्रहपर परहितपरतन्त्रतया महाभूत सधर्मा महाराज श्रीमहेन्द्रविक्रमवर्मा नाम । अपि च,

प्रज्ञादानदयानुभावधृतय कान्ति कलाकौशल
सत्य शौर्यममायता विनय इत्येवम्प्रकारा गुणा
अप्राप्तस्थिनय मर्मेत्य शरण याता यमेक कलौ,
कल्पान्ते जगदादिमादिपुरुष सर्गप्रभेद्या इव ॥ ३ ।

किञ्च,

आस्रे सूक्तिरत्नाना यस्मिन् गुणगरीयसाम् ।
अर्घन्ति[6] बहु सूक्तानि सता सारलवून्यपि ॥ ४ ॥

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१ G अमु, अ-

२ G येनानया कृत्या आत्मानमेव प्रकाशयिष्यति ।

३ B E गद म-।

४ D ताम् । विदितप-।

५ H लपर्वत-

६ बहु अर्घन्ति बहुमूल्य प्राप्नुवन्ति, रत्नागमनन्या लमत इत्यर्थं ।

नटी— किमिदानीमार्येण विलम्ब्यते । नन्वपूर्वतया त्वरितमनुष्ठातव्योऽयं प्रयोगः । [किं दाणि अय्येण विलम्बीअदि । ण अपुरुवदाए तुरिअं अणुट्ठिदव्वो अअं पओओ ।]

सूत्रधार —अहं [1] तु,

सम्प्रति सङ्गीतघन
परिगुणकथयारिम निम्नता नीत ।
(नेपथ्ये)

प्रिये ! देवसोमे !

सूत्रधार — युवतिसरत्र [2] एप सुरया
कपालविभव कपालीव ॥ ५ ॥
(निष्क्रान्तौ ।)

स्थापना [3] ।

(ततः प्रविशति सपरिग्रहः कपाली ।)

कपाली —(सोत्कण्ठं स्तवयित्वा) प्रिये ! देवसोमे ! सत्यमेवैतत् [4]—तपसा कामरूपता प्राप्यत इति । यत् त्वया परमव्रतस्य विधिवदनुष्ठानेनान्य एव रूपातिशयः क्षणात् प्रतिपन्नः । तव हि,

उद्भिन्नश्रमवारिबिन्दु वदनं सभ्रूलताविभ्रमं
खेलं यातमकारणानि हसितान्यव्यक्तवर्णा गिरः ।
रागाक्रान्तमधीरतारमलसापाङ्गं युगं नेत्रयो-
रंसोपान्तविलम्बिनश्च विगलन्मालागुणा मूर्धजा ॥ ६ ॥

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१ E हन्त ! सम्प्रति— — ।
२ E (श्रुत्वा) युवति ।
३ E, H आमुखम् ।
४ C, D—मेतत्

देवसोमा—भगवन्! मत्तामिव मत्तामिव मां भणमि। [भअवं! मत्तं विअ मत्तं विअ म भणासि]

कपाली— किमाह भवती।

देवसोमा— न खलु किञ्चिद् भणामि। [ण हु किंचि भणामि।]

कपाली— किन्तु खलु मत्तोऽस्मि।

देवसोमा— भगवन्! परिभ्रमति परिभ्रमति पृथिवी। पुरः पतामीव। अवलम्बस्वेदानीं माम्। [भअवं! परिब्भमइ परिब्भमइ पुहुवी। पुरो वदामि विअ। अवलम्ब दाणि म।]

कपाली— प्रिये! तथास्तु[1]। [अवलम्बमानः पतनं रूपयित्वा] प्रिये! सोमदेवे! किं त्वं कुपितासि, यदवलम्बितुमुपसर्पतो मे। दूरीभवसि।

देवसोमा— अहोनुखल्वागतकोपा सोमदेवा, या त्वया शीर्षेण प्रणाम्यानुनीयमानापि दूरीभवति। [अहोणखु आअदकोवा सोमदेवा, जा तुए सीसेण पणामिअ अणुणीअमाणा वि दूरिहोइ।]

कपाली — ननु त्वमेवासि सोमदेवा। (ध्यात्वा) नहि[2], देवसोमा।

देवसोमा— भगवन्! ननु तथा वल्लभा सोमदेवा, नार्हति मम नामकेनाभिधातुम्[3]। [भअवं! णं तहा वल्लहा सोमदेवा, णाहदि मम णामकेणाभिधादुं।]

कपाली— भवति! सुलभपदस्खलितो मे मदोऽयं तवात्रापराद्धः[4]।

देवसोमा— दिष्ट्या न त्वम्। [दिट्ठिआ ण तुवं।]

कपाली— कथं मद्यदोषो मामेव सङ्क्रामयति। भवतु भवतु।[5] अद्यप्रभृति मद्यनिषेवणान्निवृत्तोऽस्मि।

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१ D या। प्रिये..।
२ D नहि नहि।
३ G मधेयेन-।
४ E,G —राध्यति।
५ E अहमद्य-, F भवतु! अद्य-।

देवसोमा —[1] भगवन् ! मा मा मम कारणाद् व्रतभङ्गेन तपः खण्डयितुम्। [पादयो पतति ।] [भअव ! मा मा मम कारणादो वद भङ्गेण तवो खण्डेदु ।]

कपाली— (सहपमुत्थाप्यालिङ्गय) [2] धूर्णं धूर्णं [3] नमः शिवाय। प्रिये !

पेया सुरा प्रियतमामुखमीक्षितव्य
ग्राह्यः स्वभावललितो विकृतश्च वेपः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥ ६ ॥

देवसोमा—भगवन् ! ननु तथा भणितव्यम्। अर्हन्तो [4] मोक्षमार्गमन्यथा वर्णयन्ति। [भअव ! ण तहा भाणिदव्व। अर्हन्ते मोक्खमग्गं अण्णहा वण्णअन्ति।]

कपाली— भद्रे ! ते खलु मिथ्यादृष्टय । कुतः,

कार्यस्य निःसंशयमात्महेतोः
सरूपता हेतुभिरभ्युपेत्य।
दुःखस्य कार्यं सुखमामनन्तः
स्वेनैव वाक्येन हता वराकाः ॥ ८ ॥

देवसोमा— शान्तं शान्तं पापम्। [स त सन्तं पावं]

कपाली— शान्तं शान्तं पापम्। नखलु ते पापा आक्षेपमुखेनाप्यभिधातुमर्हन्ति, ये ब्रह्मचर्यकेशनिर्लोठन [5]–मलधारण–भोजन

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१ G–मामा एव भगवन् मम–
२ C D E ह्य च।
३ D धृष्ण धृष्ण E,G घिर्णं घिर्णं।
४ G अन्यथा मोक्षमार्ग– ।
५ F—न भोजन–।

वेलानियम[1]-मलिनपटपरिधानादिभिः प्राणिनः परिक्लेश यन्ति। तदिदानीं कुतीर्थसङ्कीर्तनोपहतां जिह्वां सुरया प्रक्षालयितुमिच्छामि।

देवसोमा—तेन ह्यन्यमिदानीं सुरापणं गच्छावः। [तेण हि अण्णं दाणि सुरापणं गच्छामो।]

कपाली— प्रिये! तथास्तु[2]।

[उभौ[3] परिक्रामतः]

कपाली— अहोतुखलु विमानशिखरविश्रान्तघनरसितसन्दिग्धमृदङ्गशब्दस्य मधुसमयनिर्माणमातृकायमाणमाल्यापणस्य कुसुमशरविजयघोषणायमानवरयुवतिकाञ्ची रवस्य[5] काञ्चीपुरस्य परा विभूतिः। अपिच,

अनतिशयमनन्तं सौख्यमप्रत्यनीकं
समधिगतमतत्वा मेनिरे यन्मुनीन्द्राः।
तदिह निरवशेषं दृष्टमेतत् तु चित्रं
यदुत करणभोग्यं कामभोगात्मकं च ॥ ६ ।

देवसोमा— भगवन्! भगवतीवारुणीवानवगीतमधुरा काञ्ची।
[भअवं! भअवदी वारुणी विअ अणवणीअमहुरा कञ्चो।]

कपाली— प्रिये! पश्य पश्य। एष सुरापणो यज्ञवाट विभूतिमनुकरोति। अत्रहि[6] ध्वजस्तम्भो यूपः, सुरा सोमः, शौण्डा

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८ D दिक्रूट—।
२ C —स्तु। काञ्ची—
३ Omits
४ F रवस्य परा। Haplological omission of काञ्चीपुरस्य।
५ H टमनु—
६ E तत्र —

ऋत्विजः, चषकाश्चमसाः, शूल्यमांसप्रभृय उपदंशा हविर्विशेषाः मत्तवचनानि यजूंषि, गीतानि सामानि, उदङ्काः स्रुवाः, तर्षोऽग्निः, सुरापणाधिपतिर्यजमानः।

देवसोमा— आवयोरप्यत्र भिक्षा[1] रुद्रभागो भविष्यति। [अह्माणं पि एत्थ भिक्खा रुद्दभाओ भविस्सदि।]

कपाली— अहो दर्शनीयानि प्रहतमर्द[2]लकरणा[3]नुगतानि विविधाङ्गहारवचनभ्रू विकाराणि उच्छ्रितैकहस्तावलम्बितोत्तरीयाणि विगलित[4]वसनप्रतिसमाधानक्षणविषमितलयानि व्याकुलितकण्ठगुणानि मत्तविलासनृत्तानि।

देवसोमा— अहो रसिकः खल्वाचार्यः। [अहो रसिओ खु आअय्यो।]

कपाली— एषा भगवती वारुणी चषकैरवावर्जिता प्रत्यादेशो मण्डनानाम्, अनुनयः प्रणयकुपितानां, पराक्रमो, यौवनस्य, जीवितं विभ्रमाणाम्। किं बहुना,

मिथ्या त्रिलोचनविलोचनपावकेन
भस्मीकृतां मदनमूर्तिमुदाहरन्ति।
स्नेहात्मिका तदभितापवशाद् विलीना
सेयं प्रिये! मदयति प्रसभं मनांसि ॥१०॥

देवसोमा— भगवन्! युज्यत एतत्। नहि लोकोपकारनिरतो लोकनाथो लोकं विनाशयति। [भअवं! जुज्जइ एदं। णहि लोओवआरणिरदो लोअणाहो लोअं विणासेदि।]

[उभौ कपोलपटह कुरुतः।]

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१ G भिक्षा विभाग :
२ C, D, E मद्दल
३ F णाहितानि ; C याहतानि।
४ E लितानि।

कपाली— भवति ! भिक्षां देहि ।

(नेपथ्ये)

भगवन् ! एषा भिक्षा । प्रतिगृह्णातु भगवान्[1] । [भअवं एसा भिक्खा । पडिगण्हदु भअवं]

कपाली—'एष[2] प्रतिगृह्णामि । प्रिये ! क्व मे कपालम् ।

देवसोमा—अहमपि न पश्यामि । [अहंवि ण पेक्खामि]

कपाली— (ध्यात्वा) आ, तस्मिन्नेव सुरापणे विस्मृतमिति तर्कयामि । भवतु, प्रतिनिवृत्य द्रक्ष्यावः ।

देवसोमा—भगवन् ! अधर्मः खल्वेष आदरोपनीताया भिक्षाया अप्रतिग्रहः । किमिदानीं कुर्वः । [भअवं ! अधम्मो खु एसो आदरोवणीदाए भिक्खाए अप्पडिग्गहो । किं दाणीं करम्ह ।]

कपाली— [3]आपद्धर्मं प्रमाणीकृत्य गोशृङ्गेण प्रतिगृह्यताम् ।

देवसोमा—भगवन् ! तथा । (प्रतिगृह्णाति) [भअवं ! तह ।]

[4](उभौ परिक्रम्यावलोकयतः)

कपाली— कथमिहापि न दृश्यते । (विषादं रूपयित्वा) भो भो माहेश्वराः ! माहेश्वराः ! अस्मदीयं भिक्षाभाजनमिह भवद्भिः किं दृष्टम्[5] । किमाहुर्भवन्तः—न खलु वयं पश्याम इति । हा हतोऽस्मि । भ्रष्टं मे तपः । केनाहमिदानीं कपाली भविष्यामि । भोः कष्टम् ।

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१ F Omits G-भवान् ।

२ C.D,E एष एष ।

३ H प्रिये, आप- ।

४ E उभौ तथाकृत्वा प- ।

५ E -दृष्टम् । (कर्णं दत्वा) किमा- ।

येन मम पानभोजन-
शयनेषु नितान्तमुपकृतं शुचिना।
तस्याद्य मां वियोगः
सन्मित्रस्येव पीडयति ॥२२॥

(पतितः शिरस्ताडनं रूपयित्वा) भवतु। अस्ति लक्षणमात्रम्। न मुक्तोऽस्मि कपालिसंज्ञाया। (उत्तिष्ठति।)

देवसोमा—भगवन्! केन खलु गृहीतं कपालम्[2]। [भअवं! केण खु गहीद कवालं।]

कपाली— प्रिये! तर्कयामि शून्यमांसगर्भत्वाच्छुना वा शाक्यभिक्षुणा वेति।

देवसोमा—तेन ह्यन्वेषणनिमित्तं सर्वं[3] काञ्चीपुरं परिभ्रमावः। [तेण हि अण्णेसणणिमित्तं सव्वं कञ्चीउरं[4] परिब्भमामो।]

कपाली— प्रिये! तथा।

(उभौ परिक्रामतः।)

(ततः प्रविशति शाक्यभिक्षुः पात्रहस्तः[5]।)

शाक्यभिक्षु—अहो[6] उपासकस्य धनदासश्रेष्ठिनः सर्वावासमहादान महिमा, यस्मिन् मयाभिमतवर्णगन्धरसो मत्स्यमांसप्रकार बहुलोऽयं पिण्डपातः समासादितः। यावदिदानीं राजविहारमेव गच्छामि। [परिक्रम्य आत्मगतम्] भोः परमकारुणिकेन भगवता तथागतेन प्रासादेषु वासः, सुविहितशय्येषु पर्यङ्केषु शयनं, पूर्वाह्णे भोजनम् अपराह्णे

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१ B शया।
२ G—लं भवेत्।
३ G—सर्वमेव
४ CF—पुरम्
५ H Omits
६ E (गन्धमाघ्राय) अहो

सुरसानि पानकानि, पञ्चसुगन्धो[1]पहितं ताम्बूलं, श्लक्ष्णवसनपरिधानमित्येतैरुपदेशैर्भिक्षुसङ्घस्यानुग्रहं कुर्वता किन्नु खलु स्त्रीपरिग्रहः सुरापान[2]विधानं च न दृष्टम्। अथवा कथं सर्वज्ञ एतन्न पश्यति[3]। अवश्यमेतैर्दुष्टवृद्धस्थविरैर्निरुत्साहैरस्माकं तरुणजनानां मत्सरेण पिटकपुस्तकेषु स्त्रीसुरापान[4]विधानानि पराभृष्टानीति तर्कयामि। कुतो नु खल्वविनष्टमूलपाठं समासादयेयम्। ततः सम्पूर्णं बुद्धवचनं लोके प्रकाशयन् सङ्घोपकारं करिष्यामि। (परिक्रामति)

[अहो उवासअस्स[5] धणदाससेट्ठिणो[6] सव्वावासमहादाणमहिमाओ, जहिं मए अभिमदवण्णगन्धरसो मच्छमंसप्पआरबहुलो अअं पिण्डवादो समासादिदो। जाव दाणिं राअविहारं एव्व गच्छामि। भो! परमकारुणिएण भअवदा तहागएण पासादेसु वासो, सुविहिद[7]सअणेसु पज्जङ्केसु सअणं, पुव्वह्णे भोअणं, अवरह्णे सुरसाणि पाणआणि, पञ्चसुगन्धो[8]वहिअं तम्बोलं[9], सण्हवसणपरिधाणं ति एदेहिं उवदेसेहिं भिक्खुसङ्घस्स अणुग्गहं करन्तेण किण्णु हु[10] इत्थिआपरिग्गहो सुरावाणविहाणं च ण दिट्ठं। अहव कहं सव्वण्णो एदं ण पेक्खदि। अवस्सं एदेहिं दुट्ठ-

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१ G न्धोद्बोधित—।
२ G न च।
३ G प्रेक्षिष्यति।
४ G वचनानि परा—।
५ A य।
६ F णो महा—।
७ C हिद—; F हिस।
८ A, F बोधिअ, C, D न्धव्वा।
९ C, D म्बु।
१० C खु।

बुद्धत्थविरेहिं णिरुच्छाएहिं अज्झाणं तरुणजणाणं मच्छरेण पिडअ-पुत्थएसु इत्थिआ-सुराबाण[1]विहाणाणि पलामिट्ठाणि त्ति तक्केमि। कहिं णु हु अविणट्ठमूलपाठं समासादएअं। तदो बुद्धवअणं लोए पआसअन्तो सङ्घोवआरं करिस्सं।]

देवसोमा— भगवन् ! पश्य। एष रक्तपटोऽस्मिन् विश्वस्तपुरुषसम्पाते[2] राजमार्गे सङ्कुचितसर्वाङ्ग उभयपक्षसञ्चारितदृष्टिः शङ्कित-पदविक्षेपस्त्वरितत्वरितं गच्छति।

[भअवं ! पेक्ख पेक्ख। एसो रत्तवडो इमस्सिं विसत्थपुरिस-सम्पादे राअमग्गे सङ्कुइदसव्वङ्गो उभयपक्खसञ्चारिददिट्ठी सङ्किदपदविक्खेवो तुरिअं[3] गच्छइ।]

कपाली— प्रिये ! एवमेतत्। अपि चास्य हस्ते चीवरान्तप्रच्छादितं किमप्यस्तीव।

देवसोमा— भगवन् ! तेन हि अव[4]लम्ब्यासाद्य जानीवः।
[भअवं ! तेण हि ओल[5]म्बिअ आसादिअ जाणीमो।]

कपाली— भवति ! तथा। ([6]उपगम्य) भो भिक्षो तिष्ठ।

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१ B वअणा—।
२ G सञ्चारे रा—।
३ B, D ओ।
४ G अवलम्बित समासाद्य जा—।
५ B, C, D अविल।
६ D (उभावनुगम्य)।

शाक्यभिक्षुः—कौतुकं खलु मामेवं भणति। (निवृत्यावलोक्य) अयि! अयमेकाम्रवासी दुष्ट[1]कापालिकः। भवतु, अस्य सुराविभ्रमस्य लक्ष्यं न भवामि। (सत्वरं[2] गच्छति।) [कोणु खु मं एव्वं भणादि? अए अअं एअंबवासी दुट्ठकवालिओ। भोदु, इमस्स सुराविब्भमस्स लक्खं ण होमि]

कपाली—प्रिये! हन्त ग्रस्तं कपालम्। अस्य हि मद्दर्शनजनित भयात् त्वरैव[3] चौर्यसाक्षित्वं प्रतिपन्ना। (द्रुततरमभ्यागतो रुणद्धि।) आः धूर्त! [4]क्वेदानीं गमिष्यसि।

शाक्यभिक्षुः—कापालिकोपासक! मा[5] मैवम्। किमेतत्। (आत्मगतम्) अहो ललितरूपा उपासिका। [कवालिआउस! मा मा एवं। किं एदं। अहो ललिअरूवा उवासिआ।]

कपाली—भो भिक्षो! दर्शय[6] तावत्। यावदेतत् ते पाणौ चीवरान्त[7]ः प्रच्छादितं द्रष्टुमिच्छामि।

शाक्यभिक्षुः—किमत्र द्रष्टव्यम्। भिक्षाभाजनं खल्वेतत्। [किं एत्थ पेक्खिदव्वं। भिक्खाभाअणं खु एदं।]

कपाली—अत एव द्रष्टुमिच्छामि।

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१ G कपाली।
२ B, C, D त्वरितो ग—।
३ E त्वरयैव चौ—।
४ C Omits
५ G मा मा एवं वक्तुम्; C, F, Omits
६ H य भवान्।
७ C न्तरितं द्र—।

शाक्यभिक्षुः—आः, उपासक ! मा मैवम् । प्रच्छन्नं खल्वेतन्नेतव्यम् ।
[आ, उअ ! मा मा एवं । पच्छण्णं खु एदं णेदवं ।]

कपाली— नूनमेवमादिप्रच्छादननिमित्तं बहुचीवरधारणं बुद्धेनोपदिष्टम् ।

शाक्यभिक्षुः—सत्यमेतत् । [सच्च एदं ।]

कपाली— इदं तत्[1] संवृत[2]सत्यम् । परमार्थसत्यं श्रोतुमिच्छामि ।

शाक्यभिक्षुः—भवत्वेतावान् परिहासः । अतिक्रामति भिक्षावेला । साधयाम्यहम् । (प्रतिष्ठते)
[भोदु एत्तओ परिहासो । अदिक्कमदि भिक्खावेला । साहेमि अहं ।]

कपाली— आ[3]:, धूर्त ! क्व गमिष्यसि । दीयतां मे कपालम् । (चीवरान्तमा[4]लम्बते ।)

शाक्यभिक्षुः—नमो बुद्धाय । [णमो बुद्धाअ ।]

कपाली— नमः खरपटायेति वक्तव्यं, येन चोरशास्त्रं प्रणीतम् । अथवा खरपटादप्यास्मिन्नधिकारे बुद्ध एवाधिकः । कुतः,

> वेदान्तेभ्यो गृहीत्वार्थान् यो महाभारतादपि ।
> विप्राणं मिषतामेव कृतवान् कोशसञ्चयम् ॥१२॥

शाक्यभिक्षुः—शान्तं[5] पापं शान्तं पापम् । [सन्तं पावं सन्तं पावं ।]

कपाली— एवं सुवृत्तस्य तपस्विनः कथमिव पापं न शाम्यति ।

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१ D, G Omits
२ G हं ; D हं परमस—।
३ G ह ; धू—।
४ C, D, E मवल—।
५ G शान्तं शान्तं पापम् ।

देवसोमा— भगवन् ! परिभ्रान्त इव लक्ष्यसे । नैतत् सुखोपायसुलभं कपालम् । तदेतेन गोशृङ्गेण सुरां पीत्वा जातबलो भूत्वाऽनेन सह विवादं कुरु । [भअवं ! परिस्सन्तो विअ लक्खीअसि । ण एदं सुहोवाअसुलहं कवालं । ता एदिणा गोसिङ्गेण सुरं पिविअ जादबलो भविअ इमिणा सह विवादं करेहि]

कपाली— तथास्तु ।
(देवसोमा[1] कपालिने सुरां प्रयच्छति ।)

कपाली— (पीत्वा) प्रिये ! त्वयापि श्रमापनोदः कर्त्तव्यः

देवसोमा— भगवन् ! तथा । (पिबति) [भअवं ! तह ।]

कपाली— अयमस्माकमपकारी । संविभागप्रधानः स्वसिद्धान्त[2]: । शेषमाचार्याय प्रदीयताम् ।

देवसोमा— यद् भगवानाज्ञापयति । गृह्णातु भगवान्[3] ।
[जं भअवं आणवेदि । गण्हदु भअवं ।]

शाक्यभिक्षुः-(आत्मगतम्) अहो सुखोपनतोऽभ्युदयः । एतावान्[4] दोषः—महाजनो द्रक्ष्यति । (प्रकाशम्) भवति ! मामैवम् । न वर्धतेऽस्माकम् । (सक्कवणी[5] लेढि) । [अहो सुहोवनदो अब्भुदओ । एत्तओ दोसो—महाजणो पेक्खिस्सदि । भोदि ! मामा एव । ण वड्ढदि[6] अह्माणं ।]

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१ C मा सुरां ।
२ C न्त: प्रमाणयितव्यः ।
३ G भवान् ।
४ G अत्र खलु एष दो—
५ C, D, E परिलिहति ।
६ A दृढ अ ।

देवसोमा— ध्वंसस्व[1]। कुतस्ते एतावन्ति भागधेयानि। [धंस। कुदो दे एत्तिआणि भाअधेआणि]

कपाली— प्रिये ! इयमस्येच्छाविरोधिनी वाग् मुखप्रसेकेन स्खल (य ?) ति।

शाक्यभिक्षुः—इदानीमपि[2] नास्ति ते करुणा। [इदाणिं वि णत्थि दे करुणा।]

कपाली— यद्यस्ति करुणा, कथं वीतरागो भविष्यामि।

शाक्यभिक्षुः—एवं वीतरागिणा वीतरोषेणापि भवितव्यम्। [एवं वीतरागिणा वीतरोसेण वि होदव्वं।]

कपाली— वीतरोषो भविष्यामि, यदि मे स्वकं दास्यति।

शाक्यभिक्षुः—किं ते स्वकम्। [किं दे सअं।]

कपाली— कपालम्।

शाक्यभिक्षुः—कथं[3] कपालम्। [कहं कबालं।]

कपाली— कथं कपालमित्याह। अथवा युक्तमेतत्।

दृष्टानि वस्तूनि महीसमुद्र-
महीधरादीनि महान्ति मोहात्।
अपह्नवानस्य मुतः कथं त्व-
मल्पं न निह्नोतुमलं कपालम् ॥१३॥

देवसोमा— भगवन् ! केवलं लाल्यमानो न दास्यति। तदेतस्य हस्तादाच्छिद्य गच्छावः। [भअवं ! केवलं लालियमाणो ण दइस्सदि। ता एदस्स हत्थादो आच्छिन्दिअ गच्छामो।]

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१ G दुष्ट। कुतस्ते एतानि भा—।
२ G पि ते नास्ति क—।
३ E, G कस्मिन् क—।

कपाली— प्रिये ! तथा। (आच्छेत्तुं व्यवसितः[1]।)

शाक्यभिक्षुः—ध्वंसस्व[2] दुष्टकापालिक ! [धंस दुट्ठकवालि अ !] (हस्तेन नुदन्[3] पादेन ताडयति)।

कपाली— कथं पतितोऽस्मि।

देवसोमा— मृतोऽसि दास्याः पुत्र ! [मुदो सि दासीएपुत्त !] (केशा[4]कर्षणं रूपयित्वा निरालम्बना पतिता।)

शाक्यभिक्षुः—(आत्मगतम्) अर्हं (अर्घं वा) बुद्धस्य विज्ञानं, येन मुण्डनं दृष्टम्। (प्रकाशम्) उत्तिष्ठोत्तिष्ठ उपासिके। उत्तिष्ठ। (इति देवसो[5]मामुत्थापयति।) [अघं बुद्धस्स विण्णाणं, जेण मुण्डणं दिट्ठं[6] उट्ठेहि उट्ठेहि उवासिए ! उट्ठेहि।]

कपाली— पश्यन्तु पश्यन्तु माहेश्वराः अनेन दुष्टभिक्षुनामधारकेण नागसेनेन मम प्रियतमापाणिग्रहणं क्रियमाणम्।

शाक्यभिक्षुः—आ उपासक ! (आयुष्मन् ! वा) मा मैवम्। धर्मः खल्व-स्माकं[7] विषमपति[8]तानुकम्पा। [आ वुस ! मा मा एव धम्मो खु अह्माणं विसमपडिदाणुकम्पा।]

कपाली— किमयमपि सर्वज्ञधर्मः। नन्वहं पूर्वं पतितोऽस्मि। भवतु, किमनेन। इदानीं तव शिरःकपालं मम भिक्षा-कपालं भविष्यति।

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१ C पेते।
२ G स गच्छ दु।
३ D न् पादेन पातयति।
४ D शाक्यपर्णां।
५ E (-मां हस्तेन गृह्णाति)
६ A छिदं।
७ G त्वयं अ।
८ G तानां अ।

(सर्वे कलहं[1] रूपयन्ति)

शाक्यभिक्षुः—दुखं दुखम्। [दुक्ख दुक्ख!]

कपाली— पश्यन्तु पश्यन्तु माहेश्वराः। एष दुष्टभिक्षुनामधारको[2] मम भिक्षाकपालं मुषित्वा स्वयमेवाक्रन्दति। भवतु, अहमप्याक्रोशयिष्ये। अब्रह्मण्यम् अब्रह्मण्यम्।

(ततः प्रविशति पाशुपतः)

पाशुपतः— सत्यसोम! किमर्थमाक्रन्दसि।

कपाली— भो बभ्रुकल्प! अयं दुष्टभिक्षुनामधारको नागसेनो मम भिक्षाकपालं चोरयित्वा दातुं नेच्छति।

पाशुपतः—(आत्मगतम्) [4]यदस्माभिरनुष्ठेयं, गन्धर्वैः तदनुष्ठितम्! एष दुरात्मा,

तां चौरिकस्य दासीं मम दयितां चीवरान्तदर्शितया।
आकर्षति काकण्या बहुशो गां[5] ग्रासमुष्ट्येव ॥१४॥

तदिदानीं प्रतिहस्तिप्रोत्साहनेन[6] शत्रुपक्षं ध्वंसयामि। (प्रकाशम्) भो नागसेन! अप्येवमेतद्, यथायमाह।

शाक्यभिक्षुः—भगवन्! त्वम[7]प्येवं भणसि। अदत्तादानाद्विरमणं शिक्षापदम्। मृषावादाद्विरमणं शिक्षापदम्। अब्रह्मचर्याद्विरमणं शिक्षापदम्। प्राणातिपाताद्विरमणं शिक्षापदम्।

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१ C (—कुर्वन्ति)
२ D, F को नागसेनो मम
३ C लं चोरयित्वा स्व—
४ D अये! यद्—
५ E गाः
६ G न अस्मत् श।
७ G पि न जानासि! अद—

अकालभोजनाद्विरमणं शिक्षापदम् । अस्माकं बुद्ध[1]धर्मं शरणं गच्छामि । [भअवं ! तुव पि एवं भणासि । आदिण्णादाणा वेरमणं सिक्खापद । मुसावादा वेरमणं सिक्खापदं । अब्बम्हचर्य[2] वेरमणं सिक्खापद[3] । अकालभोअणा वेरमणं सिक्खापदं । अह्माअं बुद्धधम्म सरण गच्छामि ।]

पाशुपतः—सत्यसोम ! ईदृश एषां समयः । किमत्र प्रतिवचनम् ।

कपाली— नन्वस्माकमनृतं न वक्तव्यमिति समयः ।

पाशुपतः—उभयमप्युपपन्नम् । कोऽत्र[4] निर्णयोपाय ।

शाक्यभिक्षुः—[5]बुद्धवचनंप्रमाणीकुर्वन् भिक्षुःसुराभाजनं गृह्णातीति कोऽत्र हेतुः । (बुद्धवअणं पमाणीकरअन्तो भिक्खू सुराभाअण गण्हादि ति को एत्थ हेदू ।)

पाशुपतः— नहि प्रतिज्ञामात्रेण हेतुवादिनः सिद्धिरस्ति ।

कपाली— प्रत्यक्षे हेतुवचनं निरर्थकम् ।

पाशुपतः— कथं प्रत्यक्षमेव ।

देवसोमा— भगवन् ! एतस्य हस्ते चीवरान्तःप्रच्छादितं कपालम् । [भअव एदस्स हत्थे चीवरान्तप्पच्छादिदं कवालं ।]

पाशुपतः— श्रुतं भवता ।

शाक्यभिक्षुः—भो भगवन् ! एतत् कपालं न परकीयम् । [भो भअवं ! एदं कवालं ण परकेरअं ।]

कपाली— तेन हि दर्शय तावत् ।

शाक्यभिक्षुः—तथा । [तह ।] (दर्शयति ।)

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१ G बुद्ध ध-

२ A ह्मचर्य

३ AF द । भोअणकालत्थेरावे-

४ D-न्नो नि

५ G भो बुद्द-

कपाली— पश्यन्तु पश्यन्तु माहेश्वरा[1] कापालिकेन कृतमन्याय्यमस्य भदन्तस्य साधुवृत्तता च ।

शाक्यभिक्षु–अदत्तादानाद्विरमण[2] शिक्षापदम्[3] । [अदिण्णादाणा वेरमण सिक्खापद ।] ([4]इति पुनस्तदेव पठति ।)

(उभौ नृत्यत ।)

शाक्यभिक्षु–हा धिक् । लज्जितव्ये काले नृत्यति । [हद्धि । [5]लज्जिदव्वे काल णच्चाद ।]

कपाली— आ को नृत्यति । (सर्वतो विलोक्य)[6] आ मम नष्टभिक्षा-भाजन[7]दर्शनकुतूहलमलयानिलप्रफुल्लायाध्रुवमस्य नृत्तबुद्धि प्रीतिलताया विलसितेषु ।

शाक्यभिक्षु–[8]भगवन् ! केन कारणेनैतन्न लक्ष्यते । भो आचष्टा भगवान् । अस्याय वर्ण । [भअवं ! केण कारणेण एद ण लक्खीआदि । भो अचिक्खदु भअव । इमस्स वण्णो ।]

कपाली— [9]किमत्र वक्तव्यम् । ततुमया दृष्टम् । काकादपि कृष्णमिद कपालम् !

शाक्यभिक्षु तेन ह्येतन्मदीयमिति स्वयमेवाभ्युपगतम् । [तेग हि एद ममकेरअ ति सअ एव अब्भुवगद ।]

कपाली— सत्यमभ्युपगत तव वर्णान्तरकरणे नैपुण्यम् ।

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१ AF कपालिने कृ

२ AB ण मुनि शि

३ E दम् । [इत्यादि पठित्वा उभौ नृत्यत ।]

४ ACD Omits, but repeats the whole passage as earlier

५ C उदिद्व्वे का

६ R (कृप आत्मगतम्)

७ H नजनितकुतू ।

८ G भो भ

९ किमनृततनु मया–।

पश्य,

यदेतदासीन् प्रथमं स्वभावतो
मृणालभङ्गच्छविचोरमम्बरम् ।
ननु त्वया नीतमचिन्त्यकर्मणा
तदेव बालारुणरागताम्रताम् ॥१५॥

अपि च,

आधूतं बहिरन्तश्च कषायेणानपायिना ।
त्वां प्राप्तं स्यात् कथं नाम कपालमकषायितम् ॥१६॥

देवसोमा— हा हतास्मि मन्दभागा । सर्वलक्षणसम्पन्नतया[1] कमलासनशीर्षकपालानुभावस्य पौर्णमासीसोमदर्शनस्य नित्यसुरागन्धिन एतस्य मलिनपटसंसर्गेणेयमीदृश्यवस्था संवृत्ता । (इति रोदिति) । [हा हदह्मि मन्दभाआ । सव्वलक्खणसम्पण्णदाए कमलासणसीसकवालाणुभावस्स पुण्णमासिसोमदंसणस्स णिच्चसुरागन्धिणो एदस्स मलिनपडसंसग्गेण इअ ईदिसी अवत्था संवुत्ता] ।

कपाली— प्रिये ! अलं सन्तापेन । पुन शुचिर्भविष्यति । श्रूयन्ते हि महान्ति भूतानि प्रायश्चित्तैरपनीतकल्मषाणि भवन्ति । तथाहि[2]—

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१ G या पैर्ण—

२ C यथा-आरयाय

आस्थाय प्रयतो महाव्रतमिद बालेन्दुचूडामणि
स्वामी नो मुमुचे पितामहशिरश्छेदोद्भवादेनस ।
नाथोऽपि त्रिदिवौकसा त्रिशिरस त्वष्टु स्तनूज पुरा
हत्वा यज्ञशतेन शान्तदुरितो भेजे पुन पुण्यताम् ॥१७॥

भो ! बभ्रु कल्प ! नन्वेवमेतत् ।

पाशुपत — आगमानु[1]गतमभिहितम् ।

शाक्यभिक्षु —भो ! वर्णस्तावन्मया कृत । अस्य सस्थानपरिमाण[2] केन निमितम् । [भो [3] वरणो दाव मए किदो । इमस्स लण्ठा-णपरिमाण केण णिम्मिद ।]

कपाली— ननु मायासन्तानसम्भवा खलु भवन्त ।

शाक्यभिक्षु —कियतीं वेला भवन्तमाक्रोशामि । गृह्णातु[4] भगवान् । [केत्तिअ वेल भव त अक्कोसामि । गण्हदु भअव ।]

कपाली— नूनमेव बुद्धे नापि दानपारमिता पूरिता ।

शाक्यभिक्षु —एव[5] गते किमिदानीं मे शरणम् । [एव गदे किं दाणि मे सरण]

कपाली— ननु बुद्धधर्मसङ्घा ।

पाशुपत —नाय व्यवहारो मया परिच्छेत्तु शक्यते ।

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१ C नुरूपमभि ।
२ G ण तावत् कथम् ।
३ C भोदु वण्णो ।
४ G गृह्णातु भ--
५ F व किदे किं

तदधिकरणमेव यास्यामः।

देवसोमा—भगवन् ! यद्येवं, नमः कपालाय। [भअवं ! जइ एवं, णमो कवालस्स।]

पाशुपत :—कोऽभिप्रायः।

देवसोमा—एष पुनरनेकविहारसमधिगतवित्तसञ्चयो यथाकाम[1]मधिकरणकार[2]णिकानां मुखानि पूरयितुं पारयति। अस्माकं पुनरहिचर्मभूतिमात्रविभ[3]वस्य दरिद्रकापालिकस्य परिचारिकाणां कोऽत्र विभवोऽधिकरणं प्रवेष्टुम्। [एसो उण अणेअविहारसमधिगदवित्तसञ्चओ जहाकामं अधिकरणकारणिआणं मुहाणि पूरेदुं पारेदि। अह्माअं पुण अहिचम्म भूदिमत्तविभवस्स दरिद्दकवालिअस्स परिआरिआणं को एत्त विभवो अधिकरणं पविसिदुं।]

पाशुपत :—नैत[4]देवम्।

अजिह्मैः सारगुरुभिः स्थिरैः श्लक्ष्णैः सुजन्मभिः।
तैर्धर्मो धार्यते स्तम्भैः प्रासाद इव साधुभिः॥१८॥

कपाली— कृतमनेन। कुतश्चिदपि न्याय्य[5]वृत्तेर्भयं नास्ति।

शाक्यभिक्षुः—भो[6] भगवन्! त्वं तावदग्रतो भव। [भो भअवं! तुमं दाव अग्गदो होहि[7]।]

पाशुपत :—बाढम्[8]।

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१ C मं कार।
२ All mss read कारणिका।
३ G वदरिद्र।
४ C मः मैवम्–अजिह्मैः etc.
५ B C E–च
६ D पाशुपतमवलोक्य) भो।
७ A, B, C, F–होदु।
८ B, C, D, E–ढम्।

प्रथमः कल्पः।

(सर्वे परिक्रामन्ति)

(ततः प्रविशत्युन्मत्तक ।)

उन्मत्तक —एष एष दुष्टकुक्कुर । शून्यमांसगर्भं कपालं गृहीत्वा धावसि[1] । दास्या पुत्र [1] कुत्र गमिष्यसि । एष इदानीं कपालं निक्षिप्य मां खादितुकामोऽभिमुखमाधावति । (दिशो विलोक्य) अनेन प्रस्तरेण दन्तानस्य भङ्क्ष्यामि । कथ कपालमुज्झित्वा पलायसे । उन्मत्तो दुष्टकुक्कुर ईदृशेन नाम शूरत्वेन[2] मया सहापि[3] रोषं करोषि । ग्रामसूकर[4]मारुह्य गगनमुत्पतितेन सागरेण[5] प्रभ[6]ञ्जयरावण[7] बलाद् गृहीत [8] शक्रसुतस्तिमिङ्गिल [9] । अयि एरण्डवृक्ष [1] किं भणसि अलीकमलीकमिति । नन्वेष मुसलसमविशाललम्बहस्तो दर्दुरो मे साक्षी[10] । अथवा त्रैलोक्यविदितपराक्रमस्य साक्षिणा किं कार्यम्[11] । एव[12] करिष्यामि । कुक्कुरखादितशेषं मांसखण्ड खादिष्यामि ।

(खादन् भ्रान्त ।) हा हा बाष्पेण [13]मारितोऽस्मि (रुदित्वा विलोक्य) क एष मां ताडयसि। (विलोक्य ।)

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१ G ति ।

२ G न सह ।

३ G ह विरोध क ।

४ G रगलमा—

५ G श्वगणेन ।

६ G प्रतिभञ्ज्य ।

७ G ञ्जय ऐरावत ग ।

८ G त ससुत—

९ G comments ग्रामसूकर कुक्कुर , तस्य गल कण्ठ , गगनमुत्पतितेन मया श्वगणेन सह ऐरावत प्रतिभज्य गृहीतः ससुतस्तिमिङ्गिल इति उन्मत्तप्रलाप ।

१० G हनुमत एषा मुसलसमविशाललम्बहस्ते दुर्दुरे मे शक्ति ।

११ G अथवा किं मम त्रैलोक्यविदितपराक्रमस्य शक्त्या कार्यम् ।

१२ G व तावत् करिष्ये ।

१३ G मालितोऽस्मि बाष्पेण ।

दुष्टदारका[1]! यस्य वा कस्य वा भागिनेय · खल्वह, भीमसेनस्य घटोत्कच इव। अपि च शृणुथ,

गृहीतशूला बहुवेषधारिण
शत पिशाचा उदरे वहन्ति[2] मे।
शत च व्याघ्राणा निसर्गभीषण
मुखेन मुञ्चाम्यह महोरगान् ॥१६॥

कथ[3] मा बाधन्ते। प्रसीदन्तु दारकभर्तार। अस्य मासखण्डस्य कारणाद् मा मा[4] बाधध्वम्। (अग्रतो विलोक्य) एष खल्वस्माकमाचार्य शूरनन्दी। यावदेनमु[5]पसर्पामि। (इति धावति)

[एशे एशे दुट्टकुक्कुले। शुल्लमशगब्भ कवाल गण्हिअ धावशि। दाशीएपुत्त! कहिं गमिश्शिशि। एशे दाणि कवाल णिक्किलिअ म खायिदुकामो अहिमुह आहावइ। इमिणा पत्थलेण दन्ताणि शे भजिश्श। कह कवाल उज्झिअ पलाअशि। उम्मत्ते दुट्टकुक्कुले ईदिशेण[6] णाम शूलत्तणेण मए शह वि लाश क्लेशि। गामशूगल आलुहिअ गगणमुप्पदिदेण शागलेण पडिभञ्जिअ लावण थला गहीदे शाक्कुदे तिमिङ्गले। अइ एलण्डलुक्ख! किं भणाशि— अलिअ अलिअ त्ति। ण एशे मुशालशमविशाललम्बहत्थे दद्दले मे शक्खी। अहव तेल्लोक्कविदिअपलक्कमश्श शक्किणा किं कय्य। एव[7] कलिश्श। कुक्किलखादिअशेश मशखण्ड खादिश्श। हा हा मालिदोम्हि, वप्फेण मालि-

१ G —कभर्तार! बासुदेवस्य भागि।
२ G ह।
३ G थ पुनरपि मां ताडयन्ति। प्रसी।
४ G मा ताडयथ।
५ G उपहराम। comments पूजयामि, अस्य नायिष्ये कपालमिति शेष।
६ F ण शूल।
७ D क्व दाव क-

दोम्हि। के एशे मं तालेशि। दुट्ठदालआ! जइशवा कदश या भाअणेओ खु अहं, भीमशेणश्श घडुक्कओ विअ। अविअ शुणाथ,

गहीदशूला बहुवेशधालिणो
शदं पिशाआ उदले वहन्ति मे।
शदं च वग्घाण णिशग्गभीशणं
मुहेण मुञ्चामि अहं महोलये।

कहं मं बाहन्ति। पशीदन्तु पशीदन्तु दालअभट्टा। इमश्श मंशखण्डश्श कालणादो मा मं बाहेह। एशे खु अम्हाणं आआलिए शूलनन्दी। जायं णं उवशप्पामि।]

पाशुपतः—अये! अयमुन्मत्तकः इत एवाभिवर्तते। य एषः,

निर्विष्टोज्झितचित्रचीवरधरो रूक्षैर्नितान्ताकुलैः
केशैरुद्धृतभस्मपांसुनिचयैर्निर्माल्यमालाकुलैः।
उच्छिष्टाशनलोलुपैर्बलिभुजामन्वास्यमानो गणै-
र्भूयान् ग्रामकसारसञ्चय इव भ्राम्यन् मनुष्याकृतिः॥२०॥

उन्मत्तकः—[3]यावदेनमुपसर्पामि (उपसृत्य)। महासाधोश्चण्डालकुक्कु-रस्य सकाशादपिगतमेतत्[4] कपालं प्रतिगृह्णातु भगवान्[5]।

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१ D पांशुनि-
२ C, E लाकुल ·, D-लाकुलै : ।
३ C, D, E (सालुपदमवलोक्य) याव-
४ G याद् मया अपि-
५ G भवान्! भगवान्! मस्तकेन वन्दामि ;

[जाव यं उमशप्प मि । महाशाहुणो चएण ल कुक्लश शब्बशादो अहि अदं एदं[1] कवालं पडिगण्हदु भअव]

पाशुपतः—(सहर्षक्षेपम्) पात्रे प्रतिपाद्यताम् ।

उन्मत्तकः—महाब्राह्मण ! क्रियतां प्रसादः । [महाबम्हण ! कलिअदु पशादो ।]

शाक्यभिक्षुः–एष महापाशुपत एतस्य योग्यः । [एशो महापसुवदो एदस्स जोग्गो ।]

उन्मत्तकः–(कपालिनमुपगम्य कपालं भूमौ निक्षिप्य प्रदक्षिणीकृत्य पादयोः पतित्वा) महादेव ! क्रियतां प्रसादः । एष तेऽञ्जलिः । [महादेव ! कलीअदु पशादो । एशो दे अञ्जली ।]

कपाली— [2]अस्मदीयं[3] कपालम् ।

देवसोमा—[4]एवमेतत् । [एवं एद]

कपाली— भगवत्प्रसादात् पुनरपि कपाली संवृत्तः । (प्रहृष्टो नृत्यति ।)

उन्मत्तकः—दास्याःपुत्र ! विषं खाद । [दाशीएपुत्त ! विश खादेहि ।] (कपालमाच्छिद्य गच्छति ।)

कपाली— (अनुसृत्य) एष[5] यमपुरुषो मे जीवितं हरति । अभ्युपपद्येतां भवन्तौ ।

उभौ— भवतु ! आवां ते सहायौ भवावः । [होदु । अम्हे दे सहाआ होम ।]

(सर्वे रुन्धन्ति)

कपाली— भोः ! तिष्ठ तिष्ठ ।

उन्मत्तकः—कस्मान्मां रुन्धन्ति । [किश म लुन्धन्ति ।)

कपाली— अस्मदीयं कपालं दत्वा गम्यताम् ।

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१ D दं पहि ।

२ C प्रिये अस्म ।

३ E –दीयमिदं क–

४ G भगवन् एव–

५ C हन्त यम—, E –कष्टं एष !

उन्मत्तकः—मूढ ! किं न पश्यसि, सुवर्णभाजनं खल्वेतत्। [मूढ ! किं ण पेक्खसि, शुवण्णभाअण खु एदं ।]

कपाली— एवंविधं सुवर्णभाजनं केन कृतम्।

उन्मत्तकः—एतेन सुवर्णवर्णपटावृतेन सुवर्णकारा[1]वृत्तेन कृतमिति भगवन् ! सुवर्णभाजनमिति भणामि । [एदिणा शुवण्णवण्णपडावुदेण शुवण्णकाराउत्तएण किदं त्ति भअवं ! शुवण्णभाअणं त्ति भणामि ।]

शाक्यभिक्षुः-किं भणासि ।

उन्मत्तकः—सुवर्णभाजनमिति । [शुवण्णभाअणं त्ति ।]

शाक्यभिक्षुः-किमयमुन्म-त्तकः । [किमअं उम्मत्तओ ।]

उन्मत्तकः— [2]उन्मत्तक इति बहुश एतं शब्दं शृणोमि । एतद् गृहीत्वा दर्शयोन्मत्तकम् । [उम्मत्तओ त्ति बहुशो एदं शद्द शुणोमि । एदं गण्हिअ दक्शेहि उम्मत्तअं ।] (कपालिने कपालं प्रयछति)

कपाली— (कपाल गृहीत्वा) अयमिदानीं कुड्येनान्तर्हितः ! शीघ्रमनुगम्यताम् ।

उन्मत्तकः—लब्धप्रसादोऽस्मि । [लद्धप्पशादे ह्मि ।]

(निष्क्रान्तो जवेनोन्मत्तकः ।)

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१ G –कारेण वृत–

२ G The whole passage is given as युष्माकं उन्मत्तका । युष्माकं पुत्रा उन्मत्तकाः। एतद् दत्वा दर्शयामि उन्मत्तकत्वम् ।

शाक्यभिक्षुः—अहो आश्चर्यम्। परपत्त्रस्य लाभेनाहं परितुष्टोऽस्मि।
[अहो अच्छरिअं । परवक्खस्स लाभेण अहं परितुट्ठो ह्मि।]

कपाली— (कपालं परिष्वज्य)

चिरं मया चरितमखण्डितं तपो
महेश्वरे भगवति भक्तिरस्ति[1] मे।
तिरोहितः स तु सहसा सुखेन न-
स्त्वमद्य यत् कुशलि कपाल! दृश्यसे ॥२१॥

देवसोमा—भगवन्! चन्द्रसमागतमिव प्रदोषं भगवन्तं पश्यन्त्या अद्यानन्दतीव मे दृष्टिः [भअवं! चन्दसमागदं विअ पओसं भअवन्तं पेक्खन्तीए अज्ज आणन्ददी विअ मे दिट्ठी।]

पाशुपतः— दिष्ट्या भवान् वर्धते।

कपाली— नन्वभ्युदयो भवतामेव।

पाशुपतः—(आत्मगतम्) सत्यमेतत्—नास्त्यदोषवतां भयमिति[2]। यदयमद्य[3] भिक्षुर्व्याघ्रमुखात्[4] परिभ्रष्टः। (प्रकाशम्) यावदहमिदानीमेव सुहृदभ्युदयकृतमानन्दं पुरोधाय भगवतः पूर्व[5]स्थली[6]निवासिनो धूमवेलां[7] प्रतिपालयामि[8]। अयं चाद्यप्रभृति,

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१ C अस्तु। ५ A वं
२ CD तिअय- ६ C ल
३ D व्याघ्र ७ C लां सम्मावयामि। अय-। H धूम्रवेला।
४ E त् कथमपि प- ८ C मि अद्य-

विरोधः पूर्वसम्बद्धो युवयोरस्तु शाश्वतः ।
परस्परप्रीतिकरः किरातार्जुनयोरिव ॥२२॥

(निष्क्रान्तः पाशुपतः ।)

कपाली— भो नागसेन ! यन्मयापराधः कृतः, तत् प्रसन्नहृदयं त्वामिच्छामि ।

शाक्यभिक्षुः–किमेतदप्यभ्यर्थनीयम् । किं ते प्रियं करोमि । [किं एद पि अब्भत्थणीअं । किं दे पिअं करेमि ।]

कपाली— यदि मे भगवान् प्रसन्नः, किमतः परमहमिच्छामि[1] ।

शाक्यभिक्षुः–गच्छामि तावदहम् । [गच्छामि दाव अहं ।]

कपाली— गच्छतु भवान् पुनर्दर्शनाय ।

शाक्यभिक्षुः-तथा भवतु । [तह होदु ।] (निष्क्रान्तः)

कपाली— प्रिये देवसोमे ! गच्छावस्तावत् ।

(भरतवाक्यम्)

शश्वद् भूत्यै प्रजानां वहतु विधिहुतामाहुतिं जातवेदा
वेदान् विप्रा भजन्तां सुरभिदुहितरो भूरिदोहा भवन्तु
उद्युक्ताः स्वेषु [3]धर्मेष्वयमपि विगतव्यापदाचन्द्रतारं
राजन्वानस्तुशाक्तिप्रशमितरिपुणा शत्रुमल्लेन लोकः॥२३॥

(निष्क्रान्तौ ।)

मत्तविलासप्रहसनं समाप्तम्

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१ After this प्र:[3]
२ H देवान् वि– ।
३ H कर्मेष्वय–

MATTAVILASA PRAHASANA

TRANSLATION

विरोधः पूर्वसम्बद्धो युवयोरस्तु शाश्वतः ।
परस्परप्रीतिकरः किरातार्जुनयोरिव ॥२२॥

(निष्क्रान्तः पाशुपतः ।)

कपाली— भो नागसेन ! यन्मयापराधः कृतः, तत् प्रसन्नहृदयं त्वामिच्छामि ।

शाक्यभिक्षुः-किमेतदप्यभ्यर्थनीयम् । किं ते प्रियं करोमि । [किं एद पि अब्भत्थणीअं । किं दे पिअं करेमि ।]

कपाली— यदि मे भगवान् प्रसन्नः, किमतः परमहमिच्छामि[1] ।

शाक्यभिक्षुः-गच्छामि तावदहम् । [गच्छामि दाव अहं ।]

कपाली— गच्छतु भवान् पुनर्दर्शनाय ।

शाक्यभिक्षुः-तथा भवतु । [तह होदु ।] (निष्क्रान्तः)

कपाली— प्रिये देवसोमे ! गच्छावस्तावत् ।

(भरतवाक्यम्)

शश्वद् भूत्यै प्रजानां वहतु विधिहुतामाहुतिं जातवेदा
वेदान् विप्रा भजन्तां सुरभिदुहितरो भूरिदोहा भवन्तु
उद्युक्तः स्वेषु [3]धर्मेष्वयमपि विगतव्यापदाचन्द्रतार
राजन्वानस्तुशाकिलप्रशमितरिपुणा शत्रुमल्लेन लोकः॥२३॥

(निष्क्रान्तौ ।)

मत्तविलासप्रहसनं समाप्तम्

---

१ After this भरतवाक्यम् ।
२ H देवान् वि- ।
३ H कर्मेष्वय-

MATTAVILASA PRAHASANA

TRANSLATION

MATTAVILASA PRAHASANA

OF

MAHENDRAVIKRAMAVARMAN

(At the end of benediction the Stage-Manager enters)

STAGE-MANAGER

May that divine Skull-bearer (Siva)
Of unfettered omniscience,
Himself a spectator and who dances
Seized of emotions and portraying sentiments
Comprising the course of the three worlds
By speech and dress by action and feelings
Grant thee glory that fills the bowl of Universe (1)

Ah! I have secured an agreeable means to cheer my senior wife who is offended on account of the younger lady, the assembly have asked me to put on a play Now I will approach her *(Looking towards the tiring room)* Lady! Hither, pray!

(Entering)

ACTRESS *(Angrily)* Sir, after all these years have you come to stage the farce of the intoxicated brimming with the vigour of youth?

STAGE-MANAGER As you say, madam

ACTRESS Stage it then along with her, who is to be delighted by you

STAGE-MANAGER I am to stage it with you

ACTRESS Are you under her instruction?

STAGE-MANAGER It is so And, by doing that, you are to win great favour

ACTRESS It is only proper that you get it

STAGE MANAGER Madam, why not it be so? Pleased with your performance the assembly will bestow its favour on you

ACTRESS (*Joyfully*) Yes! I have earned the pleasure of the assembly of honourable men!

STAGE-MANAGER Sure! You have earned it

ACTRESS In that case what reward shall I give you for this agreeable news?

STAGE-MANAGER No need for a repeated reward See—

What more is to be desired for by me, my Love!
After having seen thy face
Spreading the rays of smile,
With cheeks thrilled and eyebrows arched—
A rare sight indeed! (2)

ACTRESS *What are you going to stage now?*

STAGE-MANAGER You yourself have said it the farce of the 'Sport of the Intoxicated '

ACTRESS Even my anger seems to be biased towards this man and it makes me speak as I feel Sir, who is this poet who wins recognition by this work?

STAGE-MANAGER Pray, listen madam He is the great king, intent on the suppression of the sixfold category of enemies, subservient to the wishes of others by sharing the duties of primary elements, by name Mahendravikramavarman son of Simhavishnuvarman —the principal mountain of the continent of the Pallava race, who has won over all the feudatory princes by his prudence, who in valour and prosperity is an equal to Indra and who has humiliated Kubera by munificence befitting his prosperity Moreover—

Wisdom bounty mercy splendour
Courage, beauty and skill in arts,
Truth, prowess, honesty, modesty

And all such qualities together,
Finding themselves without a home
Tend on him the only one
To protect them in Kali age
As creatures reach the Primeval Being
The Universal Cause at the end of the world. (3)

Further—

In him — a mine of gems
with wise sayings of immense worth—
Many a speech of lesser worth,
Grow in value coming from the good (4)

ACTRESS Now why do you delay, sir! Surely the novelty of the piece warrants early action

STAGE-MANAGER As for me—

I with my wealth in music
Was subdued by the narration of poet's worth,

(*Behind the curtain*)

Devasoma! My dear!

As this Kapalin with the wealth of bowl
And the friendly wench, by wine! (5)

(*Exeunt*)

Prologue

(*The Kapalin enters with a damsel*)

KAPALIN (*Intoxicated*) Devasoma! Dear It is true that austerities grant grace For, you have gained a rare elegance in no time by performing the highest austerity Thus—

Thy face is sprung with beads of sweat,
Thy quivering eyebrows arch,

Sportive thy gait, causeless smiles,
And thy accents indistinct,
The pair of eyes with reddish tinge
With rolling pupils, ends languid,
Tresses land on shoulder's end,
Their garland strings untied (6)

DEVASOMA Revered Sir, you speak of me as though I am drunk, I am drunk!

KAPALIN What do you say, madam?

DEVASOMA I am not saying anything

KAPALIN Am I intoxicated?

DEVASOMA. Revered Sir, the ground is revolving, —revolving! I am about to fall down Support me now

KAPALIN Dear, be it so (*In trying to support he falls down*) Dear Somadeva! Why are you angry with me? You keep away when I reach to support you

DEVASOMA Indeed Somadeva is angry, she keeps away from you even if you try to pacify her by bowing your head before her

KAPALIN Surely you are Somadeva (*Thinking*) No! Devasoma

DEVASOMA Revered sir, indeed Somadeva is so favourable a lady to you that you cannot call me by my own name

KAPALIN Madam, my drunkenness is at fault which caused this slip in words

DEVASOMA Fortunately you are not!

KAPALIN How the vice of liquor has seized me! Well! Well! From today onwards I will abstain from drinking

DEVASOMA Revered sir, don't interrupt your penance by breaking vows on my account (*Falls at his feet*)

KAPALIN (*Joyfully lifting her up and embracing*) Dhrrna, Dhrrna! Reverence to Siva! O my dear!

Take to wine and gaze at beloved's face,
Don the natural, yet loathsome, dress
Long lived be the Lord of Pinaka bow,
Who thus proclaimed the way to Liberation (7)

DEVASOMA Revered sir, you should not say like that The Buddhists describe the path to liberation differently

KAPALIN My good lady! They are heretics For—

Having accepted by logical reasoning
That effect undoubtedly resembles its cause
Miserable as they are, they contradict their doctrines
Conceiving pleasure as effect of pain (8)

DEVASOMA God forbid! God forbid!

KAPALIN God forbid! God forbid! Those sinners who torment living beings by forcing them to practise celibacy, shave off hair, wear filth, fix time for meals and don impure garments, should not be referred to even by way of reproach Hence, I would like to wash by wine my tongue, made impure by the reference to the heretics

DEVASOMA So, now we shall go to another liquor shop

KAPALIN Dear, be it so

(Both walk around)

KAPALIN Wonderful indeed is the great prosperity of Kanci, with the sounds of drum getting confused in the din of the roaring clouds which rest on the pinnacle of temples, the market of flower-garlands serving as a model for the season of Spring, the tinkling girdles of fair damsels proclaiming the triumph of Cupid Moreover—

What those venerable sages conceive—
They who know the truth behind—

As bliss, unsurpassed endless unique
Here it is found all complete,
But strange! it is sensual, indeed!
To be enjoyed through the senses (9)

DEVASOMA *Revered sir Goddess Liquor is as faultlessly* sweet as Kanci

KAPALIN *Look! Look my dear! This liquor shop emulates* the grace of a sacrificial ground Here the signpost forms the sacrificial post, liquor the Soma juice, drunkards the priests, cups the bowls, condiments like roasted meats the oblations, talks of the intoxicated the Yajur mantras, their songs the Soma hymns, leathern bags the sacrificial ladles thirst the fire, and *the keeper of the shop the patron of the sacrifice*

DEVSOMA And our alms here would form the portion set apart for Rudra

KAPALIN· How beautiful the sportive dances of the intoxicated, who follow the beats of drum, exhibit the diverse alterations of gesture speech and eyebrows, support with raised hands the upper garment that slips down, lose the rhythm the moment they try to *put back the garment to its place and throw the neck*laces into disorder

DEVASOMA *Ah! The master is a connoisseur!*

KAPALIN *This goddess Liquor poured into the cup* represents indeed the rejection of embellishments, the reconciliation of lovers in quarrel the prowess of youth and the essence of amorous play In short—

Incorrect indeed what they say
That fire from Siva's third eye
Burnt to ashes the form of Kama
But, liquefied into oil by heat
Oh dear! it inflames the mind perforce (10)

DEVASOMA Revered sir, it is possible The Lord of the world intent on doing good would not destroy the world

(*Both drum on their cheeks*)

KAPALIN Madam! Give us alms!

(*Behind the curtain*)

Revered sir! Here is alms! Pray, accept it, sir

KAPALIN Here I accept Dear, where is my skull?

DEVASOMA *Me too could not find it*

KAPALIN (*Thinking*) Ah! I guess that it was left forgotten in that liquor shop Well, let us go back and look for it

DEVASOMA Revered sir, it is sinful not to receive the alms offered with respect Now, what shall we do?

KAPALIN In accordance with the law of contingency in calamity, take it in the cow's horn

DEVASOMA Revered sir, so be it (*Accepts*)

(*Both walk around and search*)

KAPALIN Why, I could not see it even here (*In despair*) O Mahesvaras! O Mahesvaras! Have anyone amongst you seen my alms-bowl? What do you gentlemen say?—'We didn t see it' Alas! I am undone! My penance is lost By what shall I now become a Kapalin Oh, misery!

> The virtous one who always served
> Me in my drinks, meals and sleep!
> Now that its absence, for good, from me
> Disheartens, as of a worthy friend (11)

(*Falls down and beats his head*) All right! It is just a token I am not yet stripped off the title Kapalin (*Stands up*)

DEVASOMA Revered sir, who could have taken the bowl?

KAPALIN Dear, I guess, either by a dog or by a Buddhist mendicant since it contained roasted meat

DEVASOMA Then let us go about the city of Kanci in search of it

KAPALIN Yes, my dear!

(Both walk around)

(Then enters a Buddhist Monk with a bowl in his hand)

BUDDHIST MONK Wonderful indeed is the bounty of our *lay brother Merchant Dhanadasa which excels those* from all other sources From him I obtained this alms-meal with a rich variety of fish and meat having an agreeable colour smell and taste Now I will go to the royal monastery *(Walking about to himself)* Ha! the venerable Tathagata who is extremely compassionate has favoured the congregation of monks by prescribing for them lodging in palatial buildings, sleep in couch with well made bed spreads, eating in the forenoon, savoury beverages in the afternoon, chewing betel with five fragrant spices and wearing *fine soft garments, but why is it that possession of* women and drinking of liquor not prescribed by him? How could the omniscient fail to see that? I am sure that those lazy wretched elders must have blotted out from the canonical books the ordinances regarding women and drinking of liquor to spite us, the youngsters From where can I procure an uncorrupted original text? Then by making known to the world the complete teachings of the Buddha I shall do service to the congregation of the Buddhists

DEVASOMA Look, revered sir, look! There a man in red garments is hurrying along this main road crowded with trusted folks, with his limbs shrivelled, eyes cast on both sides and stealthy steps

KAPALIN Dear, *it is true! And what is more, there is some*thing in his hand concealed by the clothes

DEVASOMA Revered sir, we may catch hold of him and find out

KAPALIN Lady, we will (*Approaching*) O Monk! You stop!

BUDDHIST MONK Who is it that addresses me like this (*Looking back*) Aye, it is that scoundrel Kapalin who lives in Ekamra Well I should not become the target of his drunken pranks (*Hurries along*)

KAPALIN O dear! Now I got the skull His fright and the hurry on seeing me are clear evidence for the theft (*Runs forward and blocks his way*) Ha! Rascal! Where will you go now?

BUDDHIST MONK O Brother Kapalin! Don t be like that! What is this! (*To himself*) Ha! What a beautiful sister

KAPALIN O Monk! Now you show it! I want to see that thing hidden by your hands under the robe

BUDDHIST MONK What is there to be seen! It is just an alms-bowl

KAPALIN That is why I want to see it

BUDDHIST MONK O Brother! Don't be like that It should always be concealed

KAPALIN Sure! That is why the Buddha has ordained you to wear so much clothes—for such hiding purposes

BUDDHIST MONK Yes, that is true!

KAPALIN This is that "concealed truth" I would like to hear about 'the real truth'

BUDDHIST MONK Well enough with your jokes! The alms hour is passing I am on my way (*Walks away*)

KAPALIN Ah! Scoundrel! Where do you go? Give me my skull (*Seizes the end of the robe*)

BUDDHIST MONK Reverence to the Buddha!

KAPALIN Rather say 'Reverence to Him and to him who promulgated the science of theft Or [illegible] the Buddha

may be superior to Kharapata in this field Why—

He, ere the very eyes of Brahmins,
Has built a treasure of canons
Gathering the ideas from Mahabharata
As also from texts on Vedanta (12)

BUDDHIST MONK May the sin be forgiven

KAPALIN How could then the sin of such a well behaved monk not be forgiven!

DEVASOMA Revered sir, you seems to be tired This Skull could not be easily obtained So drink some liquor from this cow's horn and you may quarrel with him *with new-found strength*

KAPALIN Yes! So be it

(*Devasoma gives liquor to the Kapalin*)

KAPALIN Dear, you too must remove your fatigue

DEVASOMA *Yes, your reverence!* (*She drinks*)

KAPALIN This fellow has offended us But our doctrine lays stress on sharing So give the rest of it to the *revered teacher*

DEVASOMA As you command your reverence! O sir, take this

BUDDHIST MONK (*To himself*) Ah! What a facile good fortune! The trouble is that other folks will see (*Aloud*) Lady, don't—it is not proper for us (*Licks the corner of the mouth*)

DEVASOMA Go to hell! How could you have such luck

KAPALIN His words falter for they stand against his desire

BUDDHIST MONK Don't you have pity on me even now

KAPALIN If I have pity how could I be 'free from passion '

BUDDHIST MONK Then if you are free from passion you should also become free from anger

KALPAIN I shall be free from anger if you would give me my property

BUDDHIST MONK What is your property?

KAPALIN The skull

BUDDHIST MONK What! Skull?

KAPALIN He says 'What, skull?' Or, perhaps, it is only proper

Thou, the son of one who conceals
Out of delusion, expansive things
Earth, ocean, mountains—seen by all
Arn't adequate to conceal a small bowl (13)

DEVASOMA Revered sir! He won't give it away by simple coaxing So we shall tear it off from his hands and go

KAPALIN Dear, I will (*Tries to snatch it away*)

BUDDHIST MONK Get lost, you wicked Kapalin! (*Pushes him off by hand and kicks him*)

KAPALIN Ah! I have been knocked down!

DEVASOMA O son of a slave, you are dead! (*Tries to pull his hair and falls down getting no hold*)

BUDDHIST MONK (*To himself*) Worthy is the wisdom of the Buddha! It is he who has provided for shaving off the head (*Aloud*) Get up, you sister, get up! (*He helps Devasoma to rise*)

KAPALIN Look at Mahesvaras! Look at! The hand of my beloved is being taken by this scamp Nagasena who claims himself to be a monk!

BUDDHIST MONK O Brother, don't you say so! Compassion to those who fall in distress is just our religious duty

KAPALIN Is this also the law of the omniscient one? Was I not the one who fell down first? Well, what purpose would it serve Now the skull of your head will become my alms bowl

(All scuffle together)

BUDDHIST MONK Oh, misery! misery!

KAPALIN O Mahesvaras! Look, Look! This scoundrel feigning to be a Monk wails himself after stealing my alms-skull Well, I will also bewail. 'An outrage on Brahmin, an outrage on Brahmin!'

(Then enters a Pasupata)

PASUPATA O Satyasoma, why do you bewail?

KAPALIN O Babhrukalpa! This scoundrel Nagasena claiming to be a monk has stolen my alms skull and refuses to give it back

PASUPATA *(To himself)* What I ought to do has already been done by the Gandharvas, for this scoundrel

Like a cow being led by a handful of fodder
Lures my beloved—that slave of a barber,
Showing a few shells covered by his robe (14)

So I shall trounce the enemy by encouraging the proxy *(Aloud)* Oh, Nagasena, is it so as he says?

BUDDHIST MONK Oh sir, you too talk like this! Abstention from taking things not offered is our moral precept, abstention from vain talk is our moral precept, abstention from breach of celibacy is our moral precept, abstention from destroying life is our moral precept, abstention from untimely eating is our moral precept I take refuge in our Buddhist precepts.

PASUPATA O Satyasoma! Such is their rule of conduct What is your answer to this?

KAPALIN Why, our code of conduct is that we should not speak falsehood

PASUPATA Both are in order What means is there to decide the issue?

BUDDHIST MONK What reason is there to suppose that a monk who follows the percepts of the Buddha will take a liquor bowl?

PASUPATA But one adducing mere reason could not establish the fact by simple assertion

KAPALIN When it is perceptible, mere statement of reason is of no purpose

PASUPATA What? It is perceptible?

DEVASOMA Venerable sir, the skull is in his hands hidden by the robe

PASUPATA You heard it sir?

BUDDHIST MONK Revered sir, this skull does not belong to another

KAPALIN Now then, show it!

BUDDHIST MONK All right! (*Shows*)

KAPALIN Look Mahesvaras! Look at, the unjust action of the Kapalin and the virtuous conduct of this Buddhist monk

BUDDHIST MONK Abstention from taking things not offered is our moral precept (*He repeats the same rules of conduct as before*)

(*Both dance*)

BUDDHIST MONK Oh fie! He dances at a time when he should be ashamed!

KAPALIN Ha! Who is dancing? (*Looking at all sides*) Surely he must be imagining me dancing when the creeper of

my delight sways in the Malaya breeze at the sight of my Skull which was given up for lost

BUDDHIST MONK Venerable sir! Why dont you see it? O venerable one! You just ask This is its colour

KAPALIN What is there to be spoken of? Have I not seen it? This skull is blacker than a crow!

BUDDHIST MONK Hence you yourself admit that this is mine

KAPALIN True, I admit your skill in changing colours See—

This cloth at first, by nature, partook
Of the whiteness of the lotus fibre
Now you, of unthinkable feats, have made it
Into coppery red of the early dawn (15)

Moreover—

Encompassed both in and out
By yellowish red, sticking fast,
The skull bowl once it reaches you
How could be then untinctured! (16)

DEVASOMA Alas! I am undone, unfortunate as I am Possessed of all good qualities, splendid as the skull of the lotus seated god, having the appearance of the full moon and with the everlasting smell of liquor, *this has come to such a state by the touch of this* fellow's untidy robes

KAPALIN Dear, don't worry yourself It will be purified again It has been said that even bigger things get purified and freed from defilement through expiatory *rites For example—*

Our Lord bearing the crescent on his forehead
Having recourse to this great penance with
devotion,

Was freed from the sin of cutting Brahman's head
That leader of divine beings,
Having killed Trisiras, the son of Tvastar
Regained merit with his misery subdued,
By performing a hundred sacrifices (17)

Oh Babhrukalpa, is it not so?

PASUPATA What you have said is true to the scriptures

BUDDHIST MONK Well! The colour was changed by me But who has made its shape and size?

KAPALIN Indeed, you people are the progeny of Maya's son!

BUDDHIST MONK How long shall I wrangle with you! You take it

KALPAIN Surely, even the Buddha has thus exercised the perfection of liberality

BUDDHIST MONK In this plight what will be my protection?

KAPALIN Of course, the Buddha the law and the Monkhood

PASUPATA This dispute cannot be settled by me Let us go to the court

DEVASOMA Revered sir, if it is so, then good bye to the skull!

PASUPATA What do you mean?

DEVASOMA Why, this man with an abundance of wealth accrued from several monasteries could fill the mouths of court officials as he pleases For me, the maid of of a poor Kapalin whose sole possession is the slough of a snake, what wealth have I to enter the court?

PASUPATA It is not so

Not crooked, of heavy weight,
Firm, yet tender, of noble birth,
Justice they uphold, those good men,
As pillars support the lofty mansions (18)

KAPALIN Enough with this An honest man has nothing to be afraid of

BUDDHIST MONK Revered sir, *you just lead the way*

PASUPATA Certainly

(*They all walk about*)

(*Then enters a madman*)

MADMAN There is that wicked dog You run off with a skull full of roasted meat Son of slave!, where are you going? Now he comes towards me dropping the skull and intent on biting me (*Looking around*) I will smash his teeth with this stone What! You run off leaving the skull? The crazy wicked dog that you are why are you angry with me for such bravery! The ocean having reached upto the sky on the back of a domestic pig smashed Ravana and seized the sea-monster the son of Sukra! Hallo, castor oil-plant!, what do you say? Untrue Untrue!' But this frog with paws as big as a mace is my witness Or, perhaps there is no need for a witness for one whose valour is known in all the three worlds I will do this I will eat the piece of meat left over by the dog (*Eats it and becomes crazy*) Alas! I am killed! I am killed by tears (*Weeps and looks around*) Who is it that beats me! (*Looking*)You wicked boys! I am the nephew of what is his name, as Ghatotkaca was of Bhimasena Further you listen

A hundred fiends with different forms
Holding pikes, my belly holds,
With a hundred tigers that terrify
From mouth I spit out great serpents (19)

How they trouble me! Be pleased youngmen, be pleased You don't trouble me on account of this piece

of meat (*Looking ahead*) Why, there is our preceptor Suranandin I will approach him (*Runs up*)

PASUPATA Hey! This lunatic comes hither He is—

Wearing a robe of spotted rags used and cast off,
The hair rough, dishevelled and full of ash and dust
Yet wearing garlands—the remains of offerings,
Flocks of crows do tend on him for leavings,
A heap of village litter that moves in human form
(20)

MADMAN I will go to him (*Approaching*) Venerable sir, please accept this skull which I have obtained from a most respectable dog belonging to a Candala.

PASUPATA (*Casting a glance*) Let it be given to a worthy recipient,

MADMAN O revered Brahmin, be pleased with me

BUDDHIST MONK This revered Kapalin is worthy of it

MADMAN (*Approaching the Kapalin, placing the skull on the ground and falling at his feet after going around him from left to right*) O great god! Be pleased Here I raise my hands in salutation

KAPALIN Our skull!

DEVASOMA Yes, it is so!

KAPALIN By the grace of god once again I have become a Kapalin (*Wants to take it*)

MADMAN You son of a slave! Eat poison! (*Snatches away the skull and goes on his way*)

KAPALIN (*Pursuing*) This messenger of Yama is taking away my life You both help me!

BOTH Yes, both of us will help you

(*All of them block the way*)

KAPALIN Hey! You stop, stop!

MADMAN Why do they stop me!

KAPALIN You give our skull and be off

MADMAN Fool! Why don't you see? This is a golden bowl

KAPALIN Who is it that made such a golden bowl?

MADMAN Revered sir, I call it a golden bowl since it was made by the brother in law of the goldsmith who dons a gold coloured robe

BUDDHIST MONK What do you say?

MADMAN It is a golden bowl

BUDDHIST MONK Is he a madman?

MADMAN I hear the word 'madman' oftentimes You take this and show me the madman (*Hands over the skull to the Kapalin*)

KAPALIN (*Taking the bowl*) There he is just behind the wall Make haste and follow him

MADMAN I am pleased

(*The madman retires in haste*)

BUDDHIST MONK O wonderful! I am delighted at the gain of my opponent

KAPALIN (*Embracing the skull*)

For long have I done penance unbroken,
Intact is my devotion to holy Mahesvara,
O blessed skull! since you are seen, to my joy,
Now, He has just gone to oblivion (21)

DEVASOMA Revered sir my eyes are delighted now when I behold you like the evening in conjunction with the moon

PASUPATA Fortunately you are well off

KAPALIN Indeed, sir, the success is yours

PASUPATA (*To himself*) It is true that the innocent has *nothing to be afraid of, for the monk has just been*

saved from the jaws of tiger (*Aloud*) Now I go to await the 'smoke hour' of the god of the eastern shrine having taken to my heart the joy at the success of the friend Henceforth—

May your dispute, fore ordained,
Be everlasting, a source of mutual joy,
As that between Kirata and Arjuna (22)

(*The Pasupata retires*)

KAPALIN O Nagasena, since I have offended you I beseech you to forgive me

BUDDHIST MONK What is there to be sought for? What shall I do to please you?

KAPALIN If your Reverence is pleased with me what more shall I seek for?

BUDDHIST MONK I am on my way

KAPALIN Good bye, sir We shall meet you again

BUDDHIST MONK So be it (*Exit*)

KAPALIN Dear Devasoma! Let us go

(*Epilogue*)

May the sacred fire ever carry oblations
Bestowed on it for the good of mankind
May the Brahmins take recourse to Vedas,
May the kine give milk in plenty,
And as long as there are moon and stars
Let men intent on their duty, bereft of all distress,
Be under the sway of a worthy king
In *Satrumalla* who extinguished foes by might (23)

(*Exeunt both*)

The end

NOTES

Vyaptavanibhajanam etc Here there is an allusion to the author's title *Avanibhajana* which is so dearly used by him in his inscriptions (See introduction, p 11)

Yauvanagunabhara etc The phrase contains two of the author's titles *Gunabhara* and *Mattavilasa* mentioned in his inscriptions (See introduction p 12) One of his inscriptions read

Gunabhara namani rajani
Anena lingena lingini jnanam
Prathanciraya loke
Vipaksavrtteh paravrttam

This has been rendered as 'while the king called *Gunabhara* is a worshipper of the linga, let the knowledge which has turned back from hostile (*vipaksa*) conduct be spread for a long time in the world by this linga '

Sangitadhanah etc This epithet ascribed to the Sutradhara is also suggestive of the royal author s talents in music *Gandharvasastra* has been mentioned in the very first line of his Mamandur inscription The words *'apraptapurvannirvestu vadyasravanakrtvativa'* and *'kanthasrutigunavasadharanasampadah'* etc, occurring in the inscription seem to suggest that he wanted to achieve what was not achieved before in the realm of music The title *Sankirnajati* (see introduction p. 12) was perhaps assumed by him since he has invented a particular method of musical time It may also represent a mixed *raga* wherein traces of two or more *ragas* are discernible

Dhrrna dhrrna namah etc The word is used in the sense of some sort of blessings Manuscripts give various forms for this as—*dhrsna dhrsna* and *dhirna dhirna* The usage seems to be peculiar to the Saivites of the Kapalika sect Ms G notes *dhirna dhirna namah sivayeti tesam samaye asih* '

Peya sura etc The verse occurring in our play has been ascribed to Bhasa by Somadeva in his *Yasastilaka* This however does not deprive the authorship of the verse to Mahendravikrama since anthologists are often found to depend on their memory in ascribing v ses to authors

Esa surapano yajnavatavibhutim etc The liquorshop is here compared to a sacrificial ground *Yupa is the sacrificial post* to which animals are tied before killing them for sacrificial purposes *Soma* juice forms an offering of drink *Rtviks* are those priests who perform the rites *Camasa* is a ladle used in sacrifices *Havis* are specially cooked offerings of solid foods Directions and ritual formulae are compared with the wild utterances of intoxicated men who frequent such shops Their gay songs are likened to *Sama* hymns sung at sacrifices The manager of the shop is concieved as the chief patron who causes the sacrifice to be conducted by providing facilities

Rajavihara etc According to Hieun Tsang the city of Kanci was about six miles in circumference He notes that there were more than a hundred Buddhist monasteries with more than ten thousand Teravadin monks To the south of the city there was a large monastery where the em nent men of the country used to assemble Scholars hold that this monastery may be identified with the *Rajavihara* referred to by the Sakyabhiksu in our play

Ekamravasi etc Ms G comments *Ekampavasi ekampakhya sivaksetre vastum silam asya* That our author is familiar with the locality is evident from the presence of one of his inscriptions found in a pillar situated inside the temple The pillar is carved in the typical Mahendra style

Samvrtasatyam etc The Kapalin makes fun of the distinctions entertained by some schools of Buddhists between *samvrtasatya* liter illy truth in concealment or relative verity and *paramarthikasatya* or transcendental or noumenal reality

Namah Kharapataya etc Kharapata as an author of the science of thieving is known since the time of *Arthasastra* It is only reasonable to suppose that Mahendravikrama has quoted the tradition The tradtion of making Kharapata the guardian deity of theives is a fairly old one and Bhasa also in is *Carudatta* has mentioned him It has been suggested that he is identical with Muladeva or Karnisuta the famous character mentioned in old Indian literature

Yena mundanam drstam etc Buddhist monks have to shave off their heads according to their canons. Now it has come as a blessing for Nagasena when Devasoma tries to seize hold of his hair in her fury She falls down in the attempt since there is nothing to seize upon

Priyatamapanigrahanam etc, The word '*panigrahana*', literally means 'taking of the hand', though it is generally used to denote marriage in which the bridegroom has to take the hands of the bride as enjoined by the rites Here the Kapalin plays on the popular sense of the word to embarrass the Buddhist monk who took the hands of Devasoma out of compassion Buddhist monks should practise celibacy

Yad asmabhih etc This seems to be a proverbial phrase taken from an *anustubh* verse The Pasupata on seeing his own consort being seduced by the Kapalin, makes this observation

Siksapadam etc There are 'ten articles of discipline' ordained for the Buddhists Here the Bhiksu repeats five out of the ten to clear himself of the imputation cast on him by the Kapalin He suggests that he a is firm follower of the Buddhist canons

Pitamahasiraccheda etc The reference is to a legend in Hindu mythology According to it once Brahman offended Siva who assumed his terrible phase as Bhairava and cut Brahman's head by his thumb nail It is the skull of that head which he carries with him in his phase as Kapalin

God Indra killed Vrtra the tripple-headed son of Tvastar The Vedic poets often praise Indra for this action

Both these gods had to perform expiatory rites to absolve themselves of the sin incurred by them

Pasyantu pasyantu Mahesvaras etc Dr L D Barnett remarks "This speech in the printed edition is assigned to the Kapalin, obviously by error He assigns it to Pasupata in his translation But the present editor is for retaining it according to the printed edition The Kapalin is sure that the bowl concealed by the cloths of the Buddhist belongs to him despite the difference in its colour So he makes a derisive remark like this All the manuscripts support this view Moreover, it is for the third time that the Kapalin addresses the Mahesvara in an effort to establish the injustice done by the Buddhists

Mayasantana etc There is a pun on the double meaning of the word Maya The name of Buddha's mother is also given as Maya The word also denotes illusion in the context thereby suggesting that the Buddhists are jugglers

Danaparamita etc It means Perfection of bounty' which is the first among several such perfections ascribed to the Buddha. The Sakyabhiksu here is ready to hand over his own bowl to the Kapalin just to be relieved of his trouble when the latter compliments the former comparing his act to *danaparamita* A note of sarcasm also is hinted at by his words

Gramasukara e c Ms G gives the following comments *Gramasukarah kukkurah tasya galam kantham gaganam utpati tena maya svaganena saha Airavatam pratibhanjya grhitah sasutah timingala iti unmattapralapah*

Bhagineyah etc Ghatotkaca was the son of Bhimasena and not his nephew as contended by the lunatic Here he shows his ignorance and confusion regarding the characters of the Epics According to Ms G the lunatic claims himself to be the nephew of Vasudeva

Yavad enam upasarpami etc Ms G gives a different reading and comments *yavad enam upakarami pujayami Asya rajasye*

kapalam iti sesah' After this the words '*Bhaga an, mastakena vandami*' occur

Candrasamagatam iva etc Here the Kapalin with his dark body smeared all over with gray ashes is compared with the gray evening atmosphere and the white skull to the moon Saiva mendicants smear their body with ashes consisting of burnt cow dung in lieu of ashes from cremation grounds This is to emulate Siva who wears the ashes collected from cremation grounds

Purvasthali etc The reference is to the neighbourhood of he Ekamranatha temple at Kanci where the deity installed is Siva This is also referred to earlier by the Buddhist when the remarks that the wicked Kapalin is a resident of Ekamra

Dhumavela etc Pasupatas are supposed to haunt the cremation grounds as ordained by their spiritual disciplines Such grounds are often located to the immediate vicinity of Saiva temples

Virodhah etc The story of Arjuna's penance which results in a fight between him and Siva who assumes the form of a Kirata to test his devotee is alluded to here The dispute ends with a happy note since both the parties are satisfied at the outcome of the issue

Satrumallena etc The epilogue of the farce mentions yet another title of our author as *Satrumalla* (see introduction p 12) Mahendravikrama has scooped a cave temple at Dalavanur called Satrumallesvara named after his title

MATTAVILASA TIPPANAM

[This metrical commentary or tippanam in 41 verses is an elaborate discussion on the first stanza of Mattavilasaprahasana It has been pointed out that the Cakyars of Kerala used to put on the farce in a peculiar way using the verses from the Kumarasambhava of Kalidasa to enact the introductory portion of the adapted version This tippanam composed by an anonymous author, who probably was a member of the Cakyar community, refers to the various verses of Kumarasambhava pointing out the different emotions suggested by them It is composed for the benefit of the practising Cakyar

This is obtained from a palm leaf manuscript with the register number 17946 preserved in the Oriental Research Institute and Manuscripts Library of the Kerala University. The script is Malayalam The manuscript is roughly 300 years old It is written on a single leaf, twenty inches long and having a width of two inches This is perhaps the only manuscript of the work now available

The work was originally noticed by the present editor in the pages of the Journal of Oriental Research Institute and Manuscripts Library of the University of Kerala, Vol XIX No 1 2, pp 7-17]

मत्तविलासटिप्पणम्

अविघ्नमस्तु ।   अत्र मत्तविलासे भाषेत्यादि ।[1]

कामध्वंसी व्योमकेशः कपालीत्युदितश्शिवः ।
श्रेयो दिश्याद् व्रतालम्बी दिव्यसुरपुरेश्वरः ॥ १ ॥

अद्वितीयश्शिवस्त्वस्मिन् लोकानुद्भाव्य मायया ।
नानाभूतानि तच्चेष्टा द्रष्टृत्वं च नटत्ययम् ॥ २ ॥

अतस्त्रैलोक्ययात्रायाः प्रवृत्तेर्नृत्तरूपता ।
कृतकत्वादद्भुतत्वादारोप्येश्वररूपता ॥ ३ ॥

समर्थ्यंते प्रवृत्तेश्च कर्तृनिष्ठतया सदा ।
नानाभूतात्मनस्तस्य नर्त्तकत्वञ्च सिध्यति ॥ ४ ॥

अतस्सुरनराश्वादि भूमिकामवलम्ब्य यः ।
तदवस्थानुकारेण नृत्यतीत्युदितं भवेत् ॥ ५ ॥

अस्य सामान्यनृत्तेन साम्यं भेदश्च कथ्यते ।
भाषा लोकेषु राज्येषु भूतेषु च पृथक् स्थिता ॥ ६ ॥

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1. भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं
भावावेशवशादनेकरसता त्रैलोक्ययात्रामयम् ।
नृत्तं निष्प्रतिबद्धबोधमहिमा यः प्रेक्षकश्च स्वयं
सभ्यासावनिभाजनं दिशतु वो दिव्यः कपाली दशः ॥

वरनाभरणमाल्यादिवेषो भिन्नस्ततस्तत ।
वपुषा कृष्णपीतादिवर्णतो वहुधा भिदा ॥ ७ ॥

स्थूलमध्यहस्वादिप्रमाणैरपि भूयश ।
केचिद् बहुमुखास्तत्र बहुबाहास्तथा परे ॥ ८ ॥

बहुनेत्रा परे केचिदेकपादादिवैकृता ।
चतुष्पादा परे केचिदुरगा पक्षिण परे ॥ ९ ॥

स्तनकेशादिचित्राणि सुकुमाराणि कानिचित ।
रूपाणि श्मश्रुदंष्ट्रादिभीषणान्यपराणि च ॥ १० ॥

इत्यवान्तरभेदाच्च वपुषामप्रमेयता ।
गमनादिक्रियाऽसख्या प्रतिव्यक्तिविभेदिनी ॥ ११ ॥

सत्त्व रजस्तम इति गुणा भावाविभूषिता ।
तद्भेदाश्रयता भावा बहुधा चित्तविक्रिया ॥ १२ ॥

ज्ञानधर्मादयस्सत्त्वविकारास्तिदशाधिका ।
राजसा कोपहिंसाद्या असुरादिसमाश्रिता ॥ १३ ॥

तामसा मोहनिद्राद्या राक्षसादिसमेधिता ।
येषासम्मेलने भावा अनन्तास्समुदाहृता ॥ १४ ॥

क्वचित्सत्य क्वचिद्भेद क्वचिन्माह क्वचिद्भयम् ।
क्वचित्क्रोध क्वचिल्लोभ क्वचिन्निद्रानृत क्वचित् ॥ १५ ॥

क्वचिन्मद क्वचिन्मोद क्वचित्स्नेह क्वचिद्भ्रम. ।
प्रतिलोक प्रतिजन भाववैशस्य वैभवान् ॥ १६ ॥

आस्वादात्तत्र तत्रैव तस्य तस्य निरन्तरम् ।
लोकयात्रामयन्नृत्तमनेकरसता गतम् ॥ १७ ॥

रत्यादीना प्रतिव्यक्तिभेदादेषामनन्तता ।
व्यतिरेकोऽस्य सामान्यदृष्टाक्षरसात्मन । ॥ १८ ॥

"त्रैगुण्योद्भव"[2] मित्यादि वक्तुश्चैतन्मतं कवेः ।
एवं भूतानि तच्चेष्टा रूपं नृत्तं च शङ्करः ॥ १९ ॥

द्रष्टा च स्वयमेवेति व्यतिरेकोऽस्य पूर्वतः ।
द्रष्टुश्च कोपहर्षादिविकारात्रागोऽस्य तु ॥ २० ॥

माया तत्कार्यमोहादिप्रतिबन्धविवर्जितः ।
प्रबोधमहिमैवायं सच्चिदानन्दविग्रहः ॥ २१ ॥

एवं यशःप्रदानेऽस्य कल्यत्वञ्च समर्थितम् ।
पूर्वसिद्धस्य नाट्यस्य शिव एव प्रवर्तकः ॥ २२ ॥

स्वयन्ताण्डवनिर्माता देवी लास्यप्रवर्त्तिका ।
इति तद्द्वयता चास्य संगृहीता कपालिनः ॥ २३ ॥

"ताण्डवनटनं नाट्यं लास्यं नृत्तञ्च नर्त्तने"[3]।
इति नृत्तपदेनात्र नाट्यमेवाभिधीयते ॥ २४ ॥

त्रैलोक्योत्सवरूपस्य नृत्तस्यायं प्रवर्त्तकः ।
इति नृत्तत्वमारोप्य कथ्यतेऽत्र कपालिनः ॥ २५ ॥

तच्च भावाद्यभिनयांश्चतुरस्समवेक्ष्य तु ।
रत्यादिभावावेशेन प्राप्तं नवरसात्मना ॥ २६ ॥

वपुःक्रियेत्याङ्गिकश्च सात्विकश्च गुणैः कृतः ।
भाषा च वाचिकः प्रोक्तो वेषश्चाहार्य उच्यते ॥ २७ ॥

सर्वन्तत्त्वेन तस्यैव प्रेक्षकत्वञ्च युज्यते ।
तत्र सर्वरसावेशो नाट्यस्यास्य प्रकाशकः ॥ २८ ॥

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2. Malavikagnimitra of Kalidasa, I. 4.
देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

3. Amarakosa, Natyavarga—line 381

इत्यस्य कामदहनं विषयत्वेन कथ्यते ।
सेनापतिमभीच्छद्भिस्सुरैरभ्यर्थितः स्मरः ॥ २९ ॥

हरम्मोहयितुम्मोहाद् वसन्तेन सहाभ्यगात् ।
शृङ्गारोद्दीपनत्वेन वसन्तोऽत्राभिवर्णितः ॥ ३० ॥

आलम्बनविभावश्च "निर्वाणे"[4] त्यादिनोदितः ।
"व्यापारयामास मुखे लोचनानि धृतेश्च्युतः"[5] ॥ ३१ ॥

इत्यौत्सुक्यानुभावौ च रतेस्सम्यक् प्रकाशितौ ।
"विवृण्वती"[6] त्याद्युक्त्यैव देव्या भावः प्रकाशितः ॥ ३२ ॥

अन्योन्यालम्बनत्वेन विभावाद्युपबृंहिता ।
रतिः शृङ्गाररसतां नीताऽत्र परिदृश्यते ॥ ३३ ॥

"श्रुताप्सरोगीतिरपि प्रसंख्यानपरो हरः"[7] ।
इत्युक्त्याध्यवसायात्मा उत्साहो वीरतां गतः ॥ ३४ ॥

"तपःपरामर्श"[8] त्यादि क्रोधाद्रौद्रः प्रकाशितः ।
"यावच्चरन्ति मरुतां गिरस्तावत्तनूनपात् ॥ ३५ ॥

"भस्मीचकार"[9] त्युक्त्यैव देवेष्वद्भुतमीरितम् ।
रत्या मोहप्रलापादौ करुणोऽपि निवेदितः ॥ ३६ ॥

प्रमथैर्विकृताकारैः स्मरस्य ज्वलतां प्रति ।
हास्यवाक्यानि कुर्वद्भिर्हास्योऽपि प्रतिपादितः ॥ ३७ ॥

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4. Kumarasambhava, Nirnayasagar edition:III 52
5. Ibid III 67
6. Ibid III 68
7. Ibid III 40
8. Ibid III 37
9. Ibid III 72

तदा प्रेतपिशाचाद्यै रुधिरान्त्रवसाङ्कितैः ।
प्रकाशितौ स्वचेष्टाभिर्द्वौ बीभत्सभयानकौ ॥ ३८ ॥
' वरज्य विघ्नन्तपसः जगामान्तर्धिमीश्वरः"[10] ।
इति प्रशमनिर्देशाच्छान्तोऽप्यत्र प्रकाशितः ॥ ३६ ॥
एवं सर्वे रसास्तत्र कामदाहे प्रकीर्त्तिताः ।
प्रवृत्तस्यापीश्वरस्य सदा निर्विघ्नबोधतः ॥ ४० ॥
स्वस्यैव द्रष्टृता साधु नान्येषामल्पचेतसाम् ।
एवं सर्वरसव्यक्त्यै महेशस्य प्रभावतः ॥ ४१ ॥
उक्तवाक्यार्थसिध्यर्थं कामदाहोऽत्र युज्यते ।

इति सर्वं शिवम् । गुरवे नमः ।

सुसौरभं सुलावण्यं सौकुमार्यञ्च सुप्रभम् ।
मनस्संक्षोभकारित्वं लोकोत्तरचमत्कृति ॥
अनघं गुणसंपूर्णं पर्युदासेन शिष्यते ।
अनुसार उपस्थानं विधिः स्वाधीनतन्त्रकः ॥

मदनवितर्कं जिज्ञासार्थं भावनासु किन्त्वाद्याः । खलु इव ।

इति मत्तविलासटिप्पणं समाप्तम् ॥

10. Ibid III 74

श्लोकानुक्रमणी

वृत्तानुक्रमणी

Metres		Nos. of verses
अनुष्टुप्	—	4, 12, 16, 18, 22
आर्या	—	5, 11, 14
इन्द्रवज्रा	—	2, 8, 13
मालिनी	—	9
रुचिरा	—	21
वंशस्थम्	—	15, 19
वसन्ततिलका	—	7, 10
शार्दूलविक्रीडितम्	—	1, 3, 6, 17, 20
स्रग्धरा	—	23 ;

KOKILASANDESA OF UDDANDA

Ed By Dr N. P Unni

This lyric of 162 verses belongs to the class of Sandesa-kavyas inaugurated by the Meghaduta and bids fair to attain its mellifluous delectability The messenger here is aptly a Kokila which is chosen as it is the Shashtham or sixth astram of Kamadeva (in II 47) This versatile poet seeped in Kalidasan lore, was, we are informed in the learned introduction, born in Chingleput, but became domiciled in Kerala where he was patronised by Manavikrama of Calicut who ruled from 1467 to 1475 A D The editor has done an excellent job and deserves the sincere gratitude of all orientalists '

The Hindu

"*Kokilasandesa is a valuable poem, rich in information* about the 15th century Kerala Thus no less than 19 temple towns, 13 political regions or cities 8 rivers and 2 festivals, besides a number of literary, religious and political personalities find place in the said descriptions One can well imagine what a mine of contemporary information the present work happens to be

The editor, besides giving a critical edition of this charming poem, has, in his 50 page introduction, given a good account of Uddanda, his times and contemporaries, an idea of his works and a resume of the Kokilasandesa The notes and indexes supplied by him add to the usefulness of this edition He deserves to be congratulated for presenting a fine work in Sanskrit produced in Kerala to readers outside that region in a very attractive form."

Vishveshvaranand Indological Jour-al

Forthcoming by the same author

BHASA PLAYS

A STUDY IN MANUSCRIPTS

"Barring the controversial Yajnaphalam" observes Dr. V Raghavan, "no new manuscript material or other fresh evidence has come to light on the standing problem of Bhasa " Indeed, the question is so vexed that some consider it as "beyond discussion!"

Here is an attempt to study the problem from a new angle. Complete and authentic details of nearly 200 manuscripts of plays attributed to Bhasa available in the various libraries, though remaining unnoticed by scholars for want of information, is presented here for the first time Of these manuscripts more than 150 are yet to be made use of by editors Nearly all of them are on palm leaves and in the local vernacular Malayalam The various aspects dealt with herein include the different titles of the plays, the problem of authorship, a survey of Bhasa manuscripts, Bhasa plays on the Kerala stage etc. etc.

The present author's chief interest is to revive the discussion on the problem in the light of fresh manuscript materials on which information is presented here. He also wishes to point out the ample scope for the critical editions of these works taking into account the stage practices of these plays wherein the professional actors in Kerala try to bring out the "inner significance" of these plays.